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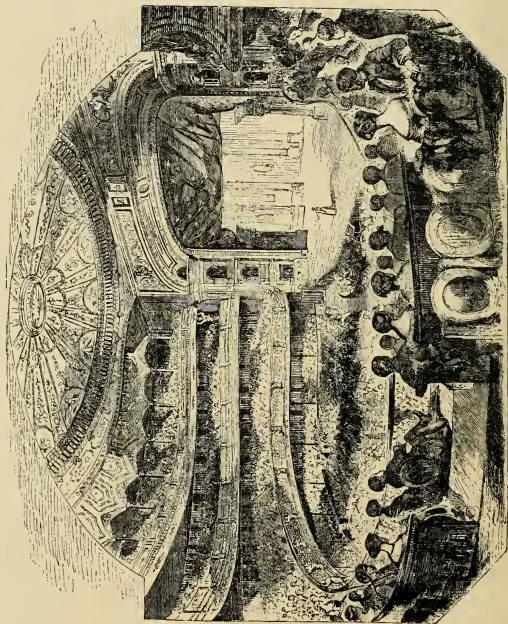
BOSTON



Heiman & Esther Hunt

Porter, Massachusetts

THE HISTORY OF
THE BOSTON THEATRE



Auditorium of Boston Theatre — 1854

THE HISTORY
OF THE
BOSTON THEATRE

1854—1901

BY

EUGENE TOMPKINS

MANAGER FROM 1878 TO 1901

COMPILED WITH THE ASSISTANCE OF

QUINCY KILBY

TREASURER FROM 1886 TO 1901



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PREFACE

THE history of the Boston Theatre might easily be made to furnish material sufficient to fill an encyclopedia. To bring it into a single volume of this size has necessitated leaving out all criticism and practically all biography. I have tried to make the book as interesting as possible in its limited space and to prevent its becoming a mere catalogue.

The compilation of this work had its beginning in a collection of photographs made by my father, before and during the time that he was connected with the Boston Theatre. Inheriting from him a taste for such matters, I continued to collect portraits of the many celebrities who appeared there. Having been from boyhood a regular attendant at its performances and being thoroughly familiar with its happenings even before my business connection therewith, I felt the interest in its history which has found expression in this book. More fortunate than many chroniclers, I have had at hand the bound volumes of its programmes as well as the statement-books which show the receipts at all performances. To these I could add my own recollections of twenty-three years as manager and my memories of many talks with my father about the fortunes of the magnificent old playhouse.

I have also been fortunate in enlisting the services of Mr. Quincy Kilby, who has entered heart and soul into the work of collecting lacking photographs and of verifying all data.

I have tried to be accurate in all matters pertaining to dates and the spelling of names. Actors in the course of years sometimes change the spelling of their names or drop a superfluous

PREFACE

name or initial, and actresses often marry. When such changes have appeared I have followed the wording of the programmes at the time of performance. When receipts are quoted they are absolutely correct, as I have been most particular in their verification.

In collecting the portraits I have found that everybody who could help has been willing and even anxious to do so. For the loan of rare photographs and for valuable assistance in research, I am indebted to Frank Carlos Griffith, Napier Lothian, John Bouvé Clapp, Robert Gould Shaw, E. R. Byram, Douglas Taylor of New York, Frank Dumont of Philadelphia, Joseph H. Wheeler, William H. Lee, Charles E. Redmond, Walter Baker, Frank E. Chase, Dexter Smith, Wilbor A. Shea, Edwin Warner, Lycurgus Pitman, John M. Ward, Fred L. Crocker, George B. Young, Mrs. Rachel France, W. H. Bartholomew, H. H. Kelt, Miss H. A. Bullard, Fred H. Nazro, Mrs. J. M. Barnard, Denison R. Slade, Mrs. Emma Snelling, Frank H. Robie, Mrs. C. E. Lauriat, George E. Owen, W. V. Alexander of the "Ladies' Home Journal," and Miss Agnes C. Doyle, Miss Barbara Duncan, and Edwin F. Rice of the Boston Public Library.

The Notes and Queries Department of the Boston "Transcript" has also rendered valuable service in the discovery of rare pictures and the identification of actors.

I wish to express here my gratitude to all who have so cheerfully given their time and loaned their treasures to make this work a success. I hope that the book itself may give as much pleasure to its readers as its making has given me.

EUGENE TOMPKINS.

92 State Street, Boston, Mass.

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BOSTON THEATRE,

LAWRENCE McCARTY LESSEE AND MANAGER

FRED R. HAMLIN PRESENTS

THE WIZARD OF OZ

A MUSICAL EXTRAVAGANZA

Book and Lyrics by L. Frank Baum. Music by Paul Tietjens and A. Baldwin Sloane.
The entire production arranged and staged by Julian Mitchell.

LIST OF CHARACTERS

(Arranged in the order of their entrance upon the stage.)

ACT I.

SCENE 1.—A Kansas Farm.

(Painted by Fred Gibson from designs by Walter W. Burridge.)

Dorothy Gale, a Kansas Girl, the victim of a cyclone.....	Anna Laughlin
The Cow, named Imogene, Dorothy's playmate.....	Joseph Schrode
Farm Hands.....	Misses Fisher, Donalson, Von Brune, Benson, Diamond, Gerard, Arnold. Messrs. Cleveland, Devlin, Young

SCENE 2.—(Transformation.) The Country of the Munchkins.

(Painted by John Young.)

Tommie Top.....		Josephine Clayton
Peter Pop.....		Georgia Baron
Simon Slick.....		Emily Fulton
Antonia.....	} Munchkins, {	Sadie Emmons
Sophronia.....		Lola Gordon
Premonia.....		Lillian Devere
Malvonias.....		Stubby Ainscoe
Semponia.....		Lita Shaw
Munchkin Youths.....		Misses Clara Selton, Mabel Powell, Bert Dean, Helen Blye, Leona Stevens, Daisy Carson, Emma Clark, Nellie Lane, Helen Turner, Virginia Kendall, May Fisher. Messrs. Steele, Bingham, Diskins, Hoskins, Nichols, Sargent, Keesee
Munchkin Maidens.....		Marie Mathey, Peggy Donalson, Anna Leslie, Imai Mable, Minna Doerge, Edna Leach, Nancy Crawford, Therease Von Brune, Marie Clayton, Grace Heckler
Cynthia Cynch, the lady lunatic, a Munchkin maiden.....		Allene Crater
The Witch of the North, a friend in need.....		Ella Gilroy
Sir Dashemoff Daily, Poet Laureate.....		Albertina Benson
The Army of Pastoria.....		Maxwell Sargent
Pastoria II., ex-king of the Emerald City, with a conspiracy to regain his throne.....		Chas. E. Mitchell
Tryxie Tryfle, prospective Queen of the Emerald City.....		Lotta Faust
Brigadier-General Riskitt, commanding Pastoria's army.....		Harold P. Morey
The Scarecrow, looking for brains.....		Fred A. Stone

SCENE 3.—The Road through the Forest.

(Painted by John Young.)

The Cowardly Lion.....	Arthur Hill
Nick Chopper, the Tin Woodman, in search of a heart.....	David C. Montgomery
Sir Wiley Gyle, a conspirator who scorns all magical arts.....	Geo. B. Field

SCENE 4.—The Poppy Field.

(Painted by John Young.)

The Poppy Queen.....	Josephine Clayton
Poppy Flowers.....	Misses Stevens, Fisher, Carson, Mable, Leslie, Leach, M. Clayton, Heckler, Crawford, Gerard, Dean, Clark, Von Brune, Lane, B. Benson, Gordon, Selton, Wilton, Blye, Kendall, Turner, Arnold, Doerge, Donalson

SCENE 5.—(Transformation.) The Poppy Field in Winter.

(Painted by John Young.)

Snow Queen.....	Georgia Baron
	Lillian Devere
	Sadie Emmons
Snow Boys, }	Marie Mathey
	Mabel Powell
	Emily Fulton
Snow Girls, }	Lita Shaw
	Alice Ainscoe

ACT II.

SCENE—The Courtyard of the Wizard's Palace.

(Painted by Walter Burridge)

Leo, Captain of Relief Guards.....	Chas. Hoskins
Captain of the Patrol.....	Sadie Emmons
The Patrol.....	Misses Gerard, Lane, Donalson, Dean, Diamond, Arnold, Von Brune, Clark, Kendall, Fisher, Turner
Alonzo, the Wizard's Confederate.....	Irving Christian
Siliclus.....	H. Devlin
Sophocles.....	Geo. Young
Pericles.....	S. Van Bibber
Diogenes.....	W. C. Van Brunt
Bardo, the Wizard's factotum.....	Alice Ainscoe
Oz, the Wonderful Wizard, Past Master of Magic, ruler of the Emerald City, and Potentate of the Land of Oz.....	Charles Swain

ACT III.

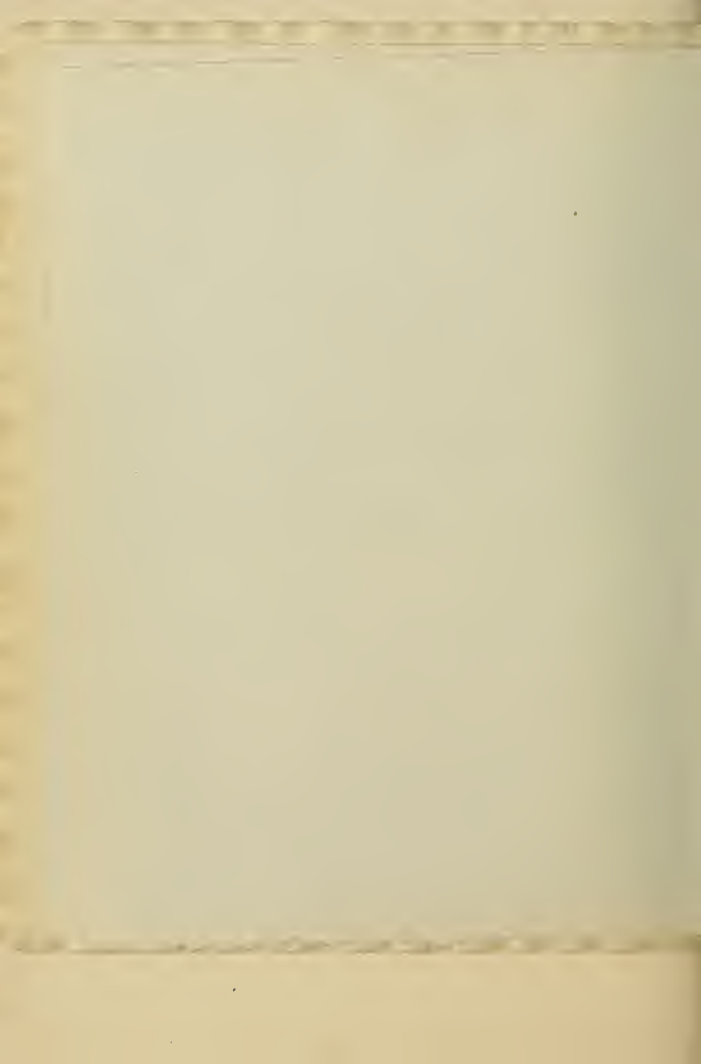
SCENE.—The Borderland, Dividing the Kingdom of Oz from the Dominions of the Good Witch.

(Painted by John Young.)

Alberto, Officer of the Day.....	Sadie Emmons
WAITRESSES.	
Gloriana Jane.....	Nancy Crawford
Violet Victoria.....	Mabel Powell
Gladys Ann.....	Georgia Baron
Leontine Em.....	Emily Fulton
Vera Ellen.....	Lita Shaw
Aileen Nance.....	Lillian Devere
Pansy Lil.....	Josephine Clayton
Lavinia Loo.....	Lola Gordon
Laundresses.....	Misses Benson, Wilton, Von Brune, Doerge, Leslie, Mathey, Stevens
Royal Guards.....	Misses Fisher, Donalson, Kendall, Seltone, Diamond, Gerard, Dean, Clark, Lane
COOKS.	
Claude Cliquot.....	Helen Turner
Alphonse Fripon.....	Grace Heckler
Marcel Moreau.....	Stubby Ainscoe
Louis Le Beau.....	Vernon Arnold
Francois Giblets.....	Daisy Carson
Jean De Shar.....	Helen Blye
Remnante Saute.....	Marie Clayton
Pungue De Sert.....	Edna Leach

EXECUTIVE STAFF FOR THE WIZARD OF OZ COMPANY.

General Manager.....	W. M. Gray
Manager.....	Fred Meek
Business Manager.....	Harry Sloan
Stage Director.....	Charles Mitchell
Assistant Stage Manager.....	Irving Christian
Musical Director.....	Chas. Zimmerman





Page. XV.

THE HISTORY OF
THE BOSTON THEATRE



Grand Staircase leading to First Balcony

THE HISTORY OF THE BOSTON THEATRE

CHAPTER I

INTRODUCTION

THE first mention in literature of the present Boston Theatre is found in "A Record of the Boston Stage," by William W. Clapp, Jr., published in 1853, in which the author quotes from a letter written to him by Thomas Barry, saying, "You will have, sooner or later, a first-class theatre in Boston, and if properly built and properly conducted, it will prove a boon to the public and a fortune to the manager."

THE BOSTON THEATRE

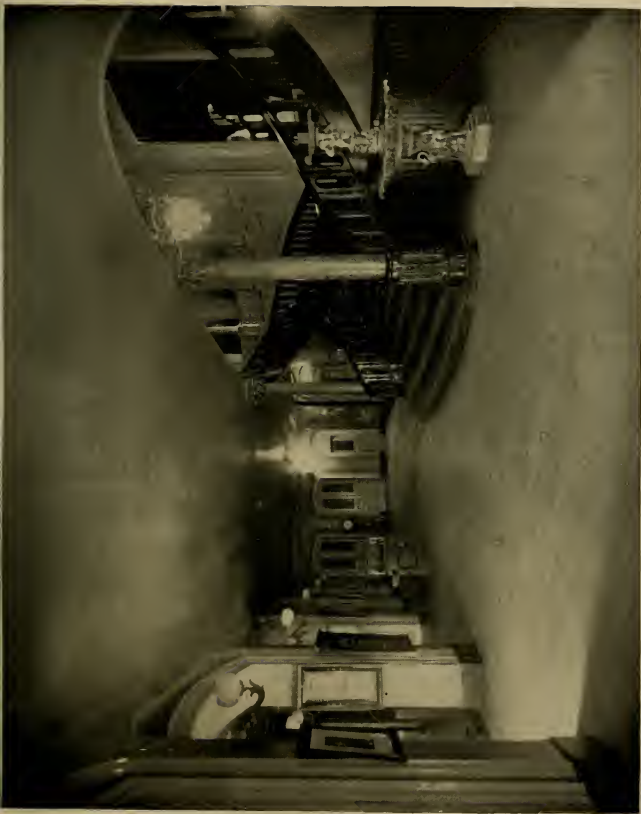
Mr. Clapp adds: "These are the prophetic words of a veteran actor and manager. May we live to see them historical facts in some future 'Record of the Stage' in Boston." Mr.



Ladies' Parlor

Barry's prediction was soon fulfilled in part, although it was many years before the theatre was a source of any considerable profit to its managers.

The Boston Theatre was opened in 1854, and was so far in



Orchestra Foyer

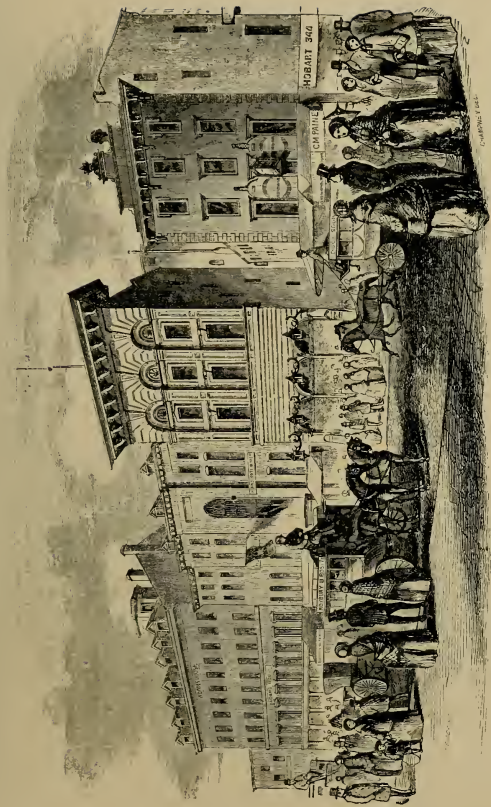
THE BOSTON THEATRE

advance of the times that even to-day no theatre in the world has been able to surpass it in all important particulars. In beauty of line, in acoustic properties, in ventilation, in ease



Thomas Barry

and economy of heating, in generosity of entrances and lobbies, in comfort and celerity of exit, in size and capabilities of stage, it has been a model for all the large theatres that have since been constructed in this country. No other theatre in the world



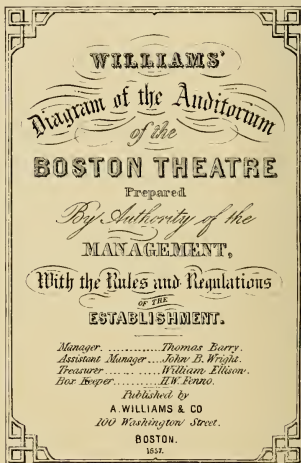
Exterior of Boston Theatre — 1854

THE BOSTON THEATRE

has presented so many notabilities to the public, from tragedians and grand opera singers to negro minstrels and variety performers, from orators and clergymen to ballet dancers and athletes. Scarcely any world-famous artist in the last fifty years has missed making his or her appearance at the Boston Theatre, and myriads of words of praise have fallen from their lips for its beauty, its comfort, and its unparalleled acoustics.

The old Boston Theatre on Federal Street was destroyed in 1852, and the Tremont Theatre having gone into the possession of a religious society, it was

felt that an adequate place of amusement was needed in the city. Consequently, on April 28, 1852, a meeting which had been called by Joseph Leonard, the auctioneer, was held at the Revere House to consider the building of a new theatre. The meeting was called to order by Joseph N. Howe. E. C. Bates was chosen chairman and B. F. Stevens secretary. Addresses were made by Mayor Benjamin Seaver, Gardner



First Page of Diagram



Oliver Ditson

INTRODUCTION

Brewer, and other prominent citizens, and a committee, consisting of John E. Bates, Gardner Brewer, Otis Rich, and

RULES AND REGULATIONS.

Box Office Hours.

The Office for securing seats to the Boxes and Balcony is open from 11 A.M. throughout the day and evening.

The Parquette Office is open from 11 A.M. to 2 P.M. from 3 to 5 P.M. and from 6 P.M. to the close of the performances.

Seats can be secured three days in advance.

PRICES.

Private Boxes 600 Endrony Seats 100 Boxes 1st and 2nd Rows 50 cts. Parquette 50 cts. Amphitheatre 25 cts.

Quartermen ushers with badges always in attendance to conduct visitors to their seats.

A Bell will be struck 5 minutes previous to the raising of the curtain.

Gentlemen are expected to be uncovered while in the auditorium.

Correct Books of the Play or Pantomime and Opera Libretti can always be procured at the Box Office or at the Bookstore of

A. Williams & Co.
100 Washington St.

Fourth Page of Diagram

John E. Thayer, was appointed to select a site and solicit subscriptions. Among those who signed the petition for a charter were David Sears, Oliver Ditson, and General John S. Tyler.

On May 15, 1852, the Boston Theatre Company was incorporated, with a capital stock of \$200,000, which was afterwards increased to \$250,000, the price of the shares being placed at \$1000 each. The Melodeon estate on Washington Street was bought, together with

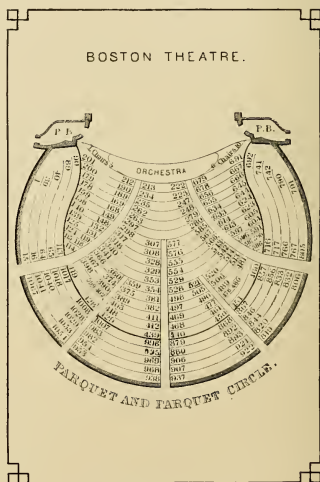
the rear land, which had been owned by the Boston Gaslight Company, the total cost reaching \$163,348.80.

A prize of \$500 was offered for the best design of a theatre, and was won by H. Noury, the building being constructed from his design by the Boston architects, E. C. and J. E. Cabot and Jonathan Preston, the latter being appointed supervisor. The building covers 26,149 feet of land and has

THE BOSTON THEATRE

a present seating capacity of 3140. Comparatively few structural changes have been made in the theatre since it was built, the greatest being in 1888, when ten feet were cut from the front of the stage, thus bringing the audience so much nearer the players. In 1890 the great cut-glass chandelier was taken down and its place was filled by eight smaller electric clusters, thus removing all danger of accident from the fall of the whole or a part of the massive structure, a danger far more apparent than real, yet still within the bounds of possibility. This chandelier was of immense size and weight, and was composed of thousands of cut-glass prisms. When lighted, it had the appearance of a great glowing jewel, and was the admiration and delight of generations of theatre-goers. A strange comment on the uncertainty of fashion is

furnished by the fact that when this chandelier, which had cost thousands of dollars, was taken down, nobody could be



Seating Plan — 1854
Second Page of Diagram

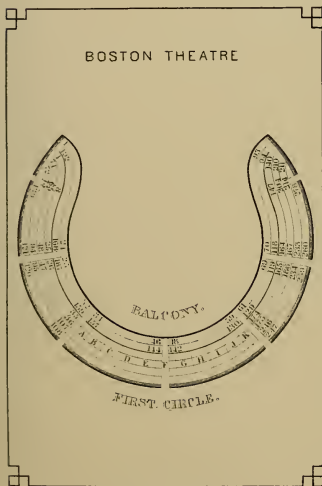
INTRODUCTION

found to purchase it, or even to remove it for the value of the material of which it was composed. It was dismantled and stored above the dome of the theatre, where it now lies, neglected and forgotten, within a few feet of the scene of its long-time glory.

The construction of the dome was a work of genius in engineering, as it was

a serious problem to carry so large an expanse of ceiling without help from below. It was here that wire lathing was used for the first time on record, as it was not practicable to sustain so great an area of plastering with ordinary wooden laths.

The paneled clock over the proscenium was unique in its novelty, and is still the only one of the kind in this country, though its counterpart may be seen at the Hoftheater in Dresden, Saxony.



Seating Plan — 1854
Third Page of Diagram

The staircase which leads from the Washington Street lobby to the upper gallery is ingeniously contrived to be self-support-

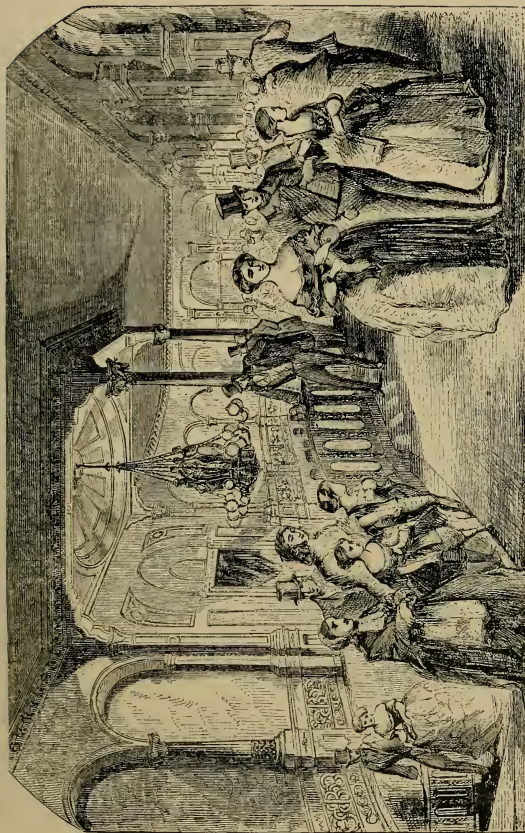
THE BOSTON THEATRE

ing and in no way dependent upon the walls beside it, but springing free and clear from the basement below. Its integrity is shown in the fact that in all its more than fifty years of service it has borne its burden of millions of hurrying human beings without a crack or strain of any kind. It is spiral in form and measures nine feet in width, being constructed of oak, which even now shows but few signs of wear from the countless feet that have trodden its broad surfaces. The grand staircase leading from the main lobby to the first balcony also shows the excellence of its material, there being practically no appearance of wear after its half-century of faithful service.

The ladies' room on the first floor, the smoking-room on the second floor, and the spacious lobbies of the family circle and gallery occupy in themselves an area greater than the entire auditorium of many a smaller theatre. Although the seating capacity of the house is so much larger than that of any other in the city, it is a pleasing fact that the sign "Standing Room Only" has been shown oftener in the Boston Theatre than in any other local playhouse.

The auditorium is ninety feet in diameter and is almost circular in shape, flattening slightly towards the stage. The distance from the curtain to the back of the auditorium is eighty-four feet. The height of the dome is fifty-four feet. The four private boxes on either side of the auditorium should be considered principally as an architectural feature, as they were intentionally kept in the background, that they might not interfere with the view from the orchestra circle or balconies.

The stage backs on Mason Street, where are the stage-door for the use of actors and working staff, and the great scene-doors, which have height enough to admit the largest pieces of



Balcony Vestibule

THE BOSTON THEATRE

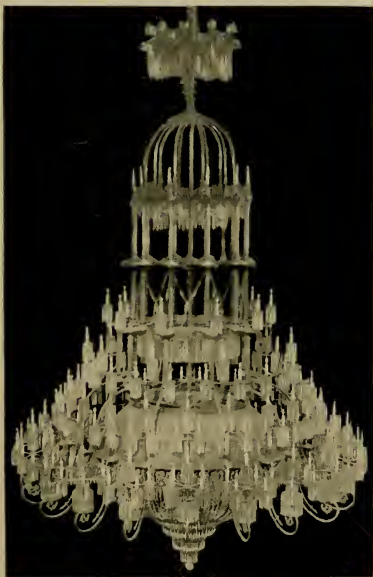
scenery and sufficient width to permit the passage of tally-ho coaches, fire-engines, or the bulkiest properties that may be needed. The proscenium opening is forty-eight feet in width by forty-one in height. There is a sub-cellar beneath the stage with a depth of about thirty feet, which allows the sinking of the highest flats and wings. The stage itself is irregular in shape, being much deeper on the side toward the south. Its capabilities are known the world over, and it has been since its first construction a standard for commodiousness and mechanical perfection.

In addition to the actors, singers, and performers in all other branches of the amusement profession who have been seen here, an army of supernumeraries has trodden its boards, thousands of whom have gained name and fame in divers fields of usefulness. Comparatively few are the students of Harvard College, the Massachusetts Institute of Technology, and many kindred institutions, who have not appeared at least once before a Boston Theatre audience as one of the villagers, soldiery, or mob in the great operatic, spectacular, and melodramatic productions for which the theatre has long been famous. A large proportion of the prominent citizens of nearby Massachusetts cities has also been seen there serving as members of reception committees, seated behind some famous orator or statesman, as he addressed his audience on an absorbing topic of the day. The little stage-door on Mason Street could conjure up a procession of ghostly visitors of other days, unequaled by the shadows from any other such portal in the world. Well might W. E. Henley's lines be inscribed above it:

The curtain falls, the play is played;
The beggar packs beside the beau;

INTRODUCTION

The monarch troops and troops the maid;
The thunder huddles with the snow.
Where are the revelers high and low?
The clashing swords? The lover's call?
The dancers gleaming row on row?
Into the night go one and all.



The Great Chandelier



Washington Street Entrance
Ladies' Parlor

Balcony Foyer
Smoking-Room

CHAPTER II

THE FIRST NIGHT

THOMAS BARRY took a trip to Europe in the early part of 1854 in the interest of the Boston Theatre. While there he wrote the following letters to J. B. Wright. These letters are now in the possession of Robert Gould Shaw of this city, who has kindly loaned them for reproduction in this book.

43 St. James's Place, St. James's Street,
London, May 19, 1854.

MY DEAR WRIGHT, — I returned from Paris last night, having been absent nine days. Prior to my departure I engaged Mr. Wood for the first low comedy and his wife for the chambermaids. They are both young and clever, great favorites, and considered equal to any artists on the English stage. When I told Webster of the engagement he expressed his

Boston Theatre.

THOMAS BARRY,			LESSEE AND MANAGER.		
J. B. WRIGHT,			ASSISTANT MANAGER.		
T. Comer,	Musical Director	J. Jeffries,	Property Maker		
H. W. DuLang,	Leader of Orchestra	A. Howell,	Costumer		
C. Lehr,	Principal Artist	H. W. Penna,	Box Office Keeper		
J. Johnson,	Machinist	F. Fleming,	Treasurer		

The Box Office will be opened for the sale of Tickets from 11 to 2, and from 3 to 5, each day
Doors Open at 7 o'clock. Performance to commence precisely at 7 1-2.

Balcony Boxes,	\$1.00	Parquette and Parquette Circle,	50 cts.
Private Boxes,	6.00	Amphitheatre,	25 cts.
Boxes, First and Second Tier,	50 cts.		

N. B.—A Corps of Ushers, under the superintendence of Mr. A. Munroe, will conduct Ladies and Gentlemen to their Seats.

Box Offices and Grand Entrance, 361 Washington Street. Ticket Office and Amphitheatre Entrance 347. A Private Entrance for the accommodation of those persons who purchase Tickets in the day time, for either the Parquette, Parquette Circle, Balcony, and First and Second Tiers of Boxes, will be opened from Mason Street, every night.

The Manager respectfully announces that this **MAGNIFICENT NEW THEATRE**

Will be opened to the public, on

MONDAY EVENING, SEPTEMBER 27, 1854,

With a Strong and Talented Company, composed of some of the most

POPULAR PERFORMERS

Of America and Europe.

The Orchestra will be full and efficient; and no expense will be spared in placing all Entertainments upon the Stage with a fidelity and superior excellence of Scenic Illusion, worthy of the patronage of a Metropolitan Audience.

In the course of the Theatrical Season **EMINENT ARTISTS** of American and European celebrity, will appear in **TRAGEDY and COMEDY, ITALIAN and ENGLISH OPERA, GRAND BALLET, and SPECTACLE.**

The Company will consist of		
MR. JAMES BENNETT, PAUNCEFORT, JOHN GILBERT, JOHN WOOD, H. F. DALY, HOWE, G. W. JOHNSON, FISKE, MORRIS,	MR. BIDDLES, COMER, DONALDSON, DAVENPORT, COWELL, S. D. JOHNSON, LYSTER, FRENCH, HOLMES,	MR. G. JOHNSON, FORRESTER, HARCOURT, GOULDSON, SELWIN, HOWELL, and BARRY.
MRS. BARROW, (late Miss Julia Bennett.) HUDSON KIRBY, JOHN WOOD, JOHN GILBERT, W. H. SMITH,	MISS E. TAYLOR, MRS. DIXON, FISKE, BIDDLES, MISS CLARA BIDDLES, WALTERS, HARRIS,	MISS IRVING, BARRETT, E. BARRETT, ROBINO, E. CURRAN, &c. &c.
MISS ADELAIDE BIDDLES,		

The following eminent Artists and Mechanics have been engaged in the erection and adornment of the Theatre,

Architects, Messrs. Jonathan Preston, E. C. & J. E. Cabot; the Decorating and Ornamental Painting, by Haberströhm, Kaiser, Lammer & Co.; Composition Ornaments, by Thomas & Brothers, N. Y.; Gas Pipes, Steam Pipes, and Apparatus, by J. J. Walworth & Co.; Chandeliers and Gas Fixtures, by H. B. Stanwood, W. F. Shaw, and S. A. Stetson & Co.; The Carpets, before and behind the Curtain, by Ballard & Prince and A. Stewart & Co., N. Y.; the Stage Furniture, by E. Hennessy; Parquette Chairs, Balcony Chairs, and Grand Staircase, by J. G. Blake & Co.; Chairs for Boxes, First and Second Tiers, and the Furniture and Upholstery for the Saloons and Private Boxes, by Doe, Hazelton & Co.; the Plumbing work, by Kent, Smith, and Trainer, and the Plastering and Stucco work, by Thomas Haviland; the Warming and Ventilating, under the Superintendence of Professor Wyman, of Cambridge.

Several Novelties are in preparation, and will be brought forward at an early day.

The Manager has the pleasure of announcing that Mrs. HUDSON KIRBY has recovered from her late severe accident, and was to leave Liverpool by the Cunard Steamer of the 3d inst. Mr. JAMES BENNETT, the Tragedian, has arrived and will shortly appear.

Miss ADELAIDE BIDDLES, and several other popular Artists are daily expected.

WANTED.—Several respectable young men for Auxiliaries, apply to Mr. Gouldson, Stage Door, Mason Street, between the hours of 12 and 2.

On Monday Evening, September 11, 1854,

The Entertainments will commence with the

NATIONAL AIRS.

GRAND OVERTURE, to Guillaume Tell---Rosini
BY FULL ORCHESTRA.

After which the

PRIZE ADDRESS

Will be delivered by MR. JOHN GILBERT, who, at the conclusion, will open the ENVELOPE containing the Author's name, and announce it to the public.

To be followed by the Classical Comedy, in 5 Acts, of the

RIVALS

Written by the Hon. Richard Brinsley Sheridan.

The Scenery Painted by Messrs. Lehr and Bartholomew.

Sir. Anthony Absolute,	Mr. John Gilbert
Captain Absolute,	Mr. Pauncefort
(from the Theatre Royal, Dublin, his first appearance in America.)	
Sir. Lucius O'Trigger,	Mr. Comer
Faulkland,	Mr. H. F. Daly
(from the New York Theatres, his first appearance here.)	
Acres,	Mr. John Wood
(from the Theatre Royal, Manchester, his first appearance in America.)	
David,	Mr. Fiske
(from the Broadway and Burton's Theatre, New York, his first appearance here.)	
Fag,	Mr. Davenport
(from the Chesnut Street Theatre, Philadelphia.)	
Coachman,	Mr. S. D. Johnson
Servant,	Mr. Gouldson
Errand Boy,	Master J. Johnson
Lydia Languish,	Mrs. Barrow
(late Miss Julia Bennett, of the Theatre Royal, Haymarket, London.)	
Julia,	Mrs. W. H. Smith
(who has kindly undertaken the character in consequence of the absence of a lady who has been upwards of five weeks at sea.)	
Mrs. Malaprop,	Mrs. John Gilbert
Lucy,	Mrs. Fiske
(from the Broadway and Burton's Theatre, New York, her first appearance.)	

To conclude with the Musical Farce, by J. R. Planche, in 1 Act, called the

LOAN OF A LOVER!

Captain Amersfort,	Mr. Cowell
Peter Spyk,	Mr. John Wood
Swyzel,	Mr. G. W. Johnson
(from the Southern and Western Theatres, his first appearance in Boston.)	
Delve,	Mr. Holmes
(from the Philadelphia Theatres.)	
Gertrude,	Mrs. John Wood
(from the Theatre Royal, Manchester, her first appearance in America.)	
Ernestine Rosendaal,	Miss E. Taylor
(from Burton's Theatre, New York, her first appearance here.)	

In the course of the Farce the following pieces of Music,

DUETT—"To-morrow will be Market Day,"	Peter and Gertrude
SONG—"I don't think I'm ugly,"	Gertrude
SONG—"There's a Path by the River,"	Gertrude
SONG—"I've no Money, so you see,"	Gertrude
DUETT—"My ears with sweet consentment bless."	Swyzel and Gertrude
FINALE—"She's mine."	

Boston Theatre.

Prior to closing this letter I will drive to my agent's, and if he has any news to communicate, I will give you in a P. S.

THE BOSTON THEATRE

Theatricals are dull in Paris, and the glory of the French stage appears to have set without the hope of a speedy rising. There is no startling talent to be met with, the actresses are plain, almost ugly, the ballet indifferent, and I see nothing superior to our own stage except the scenery, gorgeous costumes, and instrumental music, which is perfection.



John Gilbert

During the course of the coming week I shall probably make some engagements. Do not write to me after the 3d of June, as I shall sail from Liverpool on the 17th. I wish the day was come, for I long to be home again. I went on board the *Africa* a sick man, and sickness has stuck to me more or less ever since. The weather here is dreadful, a cold rain, no sun, more like a New York winter than anything else.

I crossed the English Channel in a gale of wind, the sea breaking over our little iron steamer and drenching the passengers to the skin. Let others travel for pleasure. I have had enough of it. My best thanks for your attention to business. Act as for yourself; whatever you do is right. With best wishes, believe me

Yours most truly,

THOMAS BARRY.

J. B. WRIGHT, Esq.

P. S. If Miss Emma Taylor is pretty and clever, try to get her at the \$18 per week. I have not been able to see my agent,

THE FIRST NIGHT

but I understand he has no news to communicate. Our wardrobe will be first-rate, the most beautiful and complete in America. The costumes making here are perfect.

43 St. James's Place, London,
July 11, 1854.

MY DEAR WRIGHT, — I have taken my passage on the Africa and shall sail on Saturday. I have engaged a whole family for the sake of obtaining two pretty girls 19 and 17. The eldest, who is to play our first walking ladies, has led the business in the country and is a very good actress. The youngest is to do anything. Both can sing and are pretty. The father was for years the first old man at York and can play Irishmen, etc. He is to make himself useful in second old men and respectable business. His wife (his second) is quite a young and handsome woman and plays chambermaids. She is to make herself useful. They have four young children from 13 to 5, good for Duke of York, etc.



Julia Bennett Barrow

As the day for my departure approaches, business accumulates and I have only time to write a few lines. My best respects to Mrs. W., your mother, and all friends.

Very truly yours,

THOMAS BARRY.

J. B. WRIGHT, Esq.

THE BOSTON THEATRE

The family referred to was the Biddles family, and the young and pretty girl of 17 who was to do anything became



Clara Biddles

Mrs. Thomas Barry before very long. Although not in the first production, she was present on that occasion and occupied a seat in Mr. Barry's private box.

The opening night was a great success, the auditorium being crowded with a throng representing the brains, wealth, and fashion of the city. It was an occasion which it would be impossible to duplicate in these later days, for no one building could hold so large a proportion of all that is so absolutely the best of the community. The

audience was kindly and enthusiastic, and the star of success shone brightly over the new enterprise.

A copy of the opening programme is shown on page 15. The box-office statement for that evening shows the following receipts:

3 Boxes			\$19.00
171 Balcony	at	\$1.00	171.00
1109 Parquet	at	50 c	554.50
360 First Tier	at	50 c	180.00
347 Second Tier	at	50 c	173.50
845 Gallery	at	25 c	211.25
			<hr/>
			\$1309.25

Mount Arlington

New Jersey

Aug 9th 1901 -

Dear Mr. Thompson

Got check of \$208.33

sent to Park Hotel

to dinner 7.25

Yours

Wm. L. Luce

Wm. L. Luce



Dear Mr Kilby

Enclosed you will find
the Signatures you are
wishing. I think these
Signatures are about
small enough to fit
in the book.

yours truly

August Lusk

June 6. 1921.

6 Catawba st
Roxbury Mass



THE FIRST NIGHT

Free tickets: Dr. Wyman, 6; Judges, 6; Dr. Parsons, 2; Corporation, 12; Press, 24; others, 14: total, 64. There were 2915 people in the theatre, the gallery not being entirely filled. The stockholders had the privilege of free admission to the theatre at all times, excepting to the stage, dressing-rooms, and offices, or, in lieu of admission, two seats reserved in any part of the theatre, the price not to exceed one dollar each, and the tickets to be called for before ten o'clock in the morning on the day of performance.

The Mr. Comer who played Sir Lucius O'Trigger in "The Rivals" was Thomas Comer, the musical director, who thus set an example which was later followed by Napier Lothian, who left the leader's desk to appear as principal support to Maggie Mitchell and to Lotta on the occasion of his benefits, and who once saved a performance by substituting at short notice for Louis James as Captain Molyneux in "The Shaughraun," in support of Dion Boucicault.

The one single individual who was connected with this per-

formance and with the anniversary performance fifty years later was August Suck, who played the violoncello in the orchestra. On his way to rehearsal on the morning of September 11, 1854,



August Suck
Sept. 11, 1854

he stopped at a photographer's and had his picture taken. That picture is herewith reproduced, together with one showing him as he looked fifty years later.



August Suck
1904

THE BOSTON THEATRE

Miss Clara Biddles, who became the wife of Mr. Thomas Barry, was in after-years the leading lady of the theatre. Some time after Mr. Barry's death she married William Redmund, who was the leading man of the theatre for the seasons of 1881-82, 1882-83, and 1883-84. She died in New York in 1906 and was buried in the family lot in Boston.



Thomas W. Parsons

The Prize Address, which was recited by John Gilbert, — he thus having the honor of speaking the first lines from the Boston Theatre stage, — proved to have been written by Thomas W. Parsons, a poet best known by his translation of Dante's works. The prize was one hundred dollars.

The address was in the form of an ode in ten-syllable metre, and concluded as follows:

“Such rites have been where now this temple stands,
The savage dramas of the Indian bands.
Near the blue lake and by the midnight fire,
See the red artist and the naked choir,
When the great sachem with his Pequot court,
After the fray, assembled at the sport.
See — 't was but yesterday — their dance describe
The hunt, the fray, the triumph of their tribe.
These too were artists, but their show is done:
Their last spectator was the setting sun.

THE FIRST NIGHT

“In Charles’s days, when tragedy was mean,
Once the light muse went slipshod on the scene.
Was Charles alone at fault? Historian tell.
We love the sturdy Puritan too well.
What though the drama drooped beneath his ban,
Spite of the bigot, we revere the man.
What though he left polluted arts behind,
He brought his sword, his Bible and his mind.

“Something of that austerity be yours,
Since Folly loves what easy Taste endures.
Let our purged altar and its blameless priest
Honor the three-hilled city of the East,
That to the wise our theatre may seem
A nobler school, a loftier Academe.
And Shakespeare’s mine, transplanted to the shore
Whose rocks are gold, whose sands are shining ore
(Or far as Freedom’s onward march may draw
Arts, without arms, and without conquest, Law),
A sacred well, from whose o’erflowing brink
Each generation in its turn may drink.
So shall your children thank you, not alone
For wealth of empire grasping every zone,
But write these words on Memory’s grateful page:
‘Sons of the Pilgrims, you redeemed our stage.’ ”

Mr. Parsons’s work was enthusiastically praised, one critic going so far as to say that it was the best of all his poems. An interesting contrast to the ode is found in a pamphlet issued in the autumn of 1854, bearing the imprint of John P. Jewett & Company, who are best remembered as the original publishers of “Uncle Tom’s Cabin.” The title-page of the pamphlet reads:

THE BOSTON THEATRE

THE LOVE OF PLEASURE.

A

DISCOURSE

OCCASIONED BY THE

OPENING OF A NEW THEATRE IN BOSTON.

DELIVERED IN MT. VERNON CHURCH,

SUNDAY, SEPTEMBER 10, 1854,

BY EDWARD N. KIRK.

Published in accordance with the wishes of the Mt. Vernon Association of
Young Men.

The preface tells that the sermon was repeated on the following Sunday by request, and with the pastor's consent was issued to the public as a Sermon for the Times. The principal part of the discourse is directed against pleasure in general, the clergyman saying, "It is evil to seek pleasure in anything rather than in God, more than in Him." Later he says, though this part of the sermon was evidently delivered on the second Sunday:

"One manager recently promised his audience, in opening a new playhouse, that those beautiful walls should be polluted by no vulgarity or profaneness; and yet I find one of the plays enacted that very evening sprinkled with many genteel oaths; besides one sufficiently vulgar. You would think from the prize essay then read that we were going to have a Puritan theatre here, to which Cotton Mather himself and Elder Brewster might consistently go. But, alas! what an entertainment to begin our improving theatricals with, 'The Loan of a Lover,' 'The Rivals,' two silly, coarse exhibitions of that affection which lies at the bottom of all domestic happiness, and of the

THE FIRST NIGHT

stability of the Commonwealth. No, Bostonians, this kind of entertainment becomes neither you, your origin, your history, your position, nor the age of the world. It is not amusement we want, while life presents such serious duties, and destiny is so near. The silly Athenians were amusing themselves while demagogues were bartering their liberties, and Philip was forging their chains. Slavery alone is making serious work enough for us. Annexation is hurrying our country to the edge of a whirlpool. Is this a time for luxurious playhouses and silly comedies? Shame, sons of the Pilgrims, heirs of American institutions, formers of American destiny! It is not amusement we want; but something infinitely higher. I know that respectable citizens sanction the movement. But I take my stand on history, common sense, and Scripture; and say, it is a serious evil to any community. It will fortify sin, augment crime, multiply wretchedness, lower the tone of morals, and hinder the progress of Christianity. You have opened a splendid suite of rooms. But they will, in all probability, prove a splendid pitfall for some of our beloved young men. Merchants have said, 'It is necessary to our trade; we must draw traders to our city.' But what will they think if they pay for that trade with the ruined characters of young men in their employment? If this is so important a part of the commercial apparatus of our city, then our young merchants must naturally patronize it. If the master esteems it so highly, the apprentice must visit it. But the history of these costly entertainments shows that, next to gambling-houses, theatres have furnished the strongest temptations to dishonesty in clerks."



H. F. Daly

James Bennett John Gilbert Julia Dean J. B. Howe

Scene from "The Wife"

CHAPTER III

THE SEASON OF 1854-55

THE stock company filled the first four weeks of the season, their offerings being "The Rivals," "The Loan of a Lover," "The Wonder," "Mr. and Mrs. Peter White," "The Love Chase," "The Merchant of Venice," "The Swiss Cottage," "John Bull," "A New Way to Pay Old Debts," "The Poor Gentleman," "The Wandering Minstrel," "Virginus," "The Two Gregories," "A Kiss in the Dark," and "Man and Wife." J. B. Howe and Messrs. Biddles and Lyster made their début in "The Wonder," on Wednesday, September 13. Adelaide Biddles and Messrs. Forrester and Morris were first seen on Friday, the 15th, while James Bennett did not appear



EDWIN FORREST.

THE SEASON OF 1854-55

until Monday, September 18, when he played Shylock in "The Merchant of Venice."

At first the theatre was open only on Monday, Tuesday, Wednesday, Thursday, and Friday evenings, it being against the law to give performances on Saturday evenings, on account of the Puritan Sabbath's beginning at sundown on Saturday. The first matinee was that of "Man and Wife" and "Mr. and Mrs. Peter White" on October 7, after which they became general, although when Edwin Forrest came that season he played only at the evening performances, the matinees being given by the stock company. There were four dramatic stars this season, Julia Dean, Edwin Forrest, James H. Hackett, and E. L. Davenport, all of whom chanced to be Americans, while Mr. Davenport was of Boston birth.

Julia Dean was the first star, opening on October 9, and remaining four weeks, in "The Hunchback," "The Lady of Lyons," "The Wife," "The Love Chase," "Love," "The Stranger," "Evadne," "The Honeymoon," "The Gamester," "Romeo and Juliet," "In-gomar," and "The Follies of a Night." The company always played an afterpiece in addition to the star's offering. Edwin Forrest followed on November 6, opening in "Richelieu" and remaining three weeks, during which time he was seen in



Julia Dean

THE BOSTON THEATRE

"Damon and Pythias," "A New Way to Pay Old Debts," "Virginius," "King Lear," "Othello," "The Gladiator," "Metamora," "Jack Cade," and "Hamlet." During Mr. Forrest's engagement John Gilbert was not in any of the casts. The following letter, loaned by Robert Gould Shaw, gives some light on the subject:

Baltimore, December 17, 1854.

MY DEAR MR. BARRY. — From the expression which you used to me while I had the pleasure to be with you last in Boston, I inferred that you could not justify my conduct towards Mr. Gilbert in refusing him permission to act with me during my late engagement there. When I briefly replied to your expression I supposed I had answered your objections. But thinking the matter over since, I am not so certain that I had convinced you of my undeniable right to pursue the course I then adopted, so I will now state more fully my views of the question.

It is an axiom that a man in a state of liberty may choose his own associates and if he find one to be treacherous and unworthy he may discard him. Therefore I discard Mr. Gilbert. Again, I never believed in the hypocrisy which tells us to love one's enemies. My religion is to love the good and eschew the evil. Therefore I eschew Mr. Gilbert. Physical cowardice may be forgiven, but I never



Edwin Forrest

THE SEASON OF 1854-55

forgave a moral coward, and therefore I forgive not Mr. Gilbert. He who insists on associating, professionally or otherwise, with another known to despise him, is a wretch unworthy the name of man. Consequently Mr. Gilbert is unworthy the name of man.

But, sir, besides all this I have an undisputable right to choose from the company such actors as I consider will render me the most agreeable as well as the most efficient support.

In my rejection of Mr. Gilbert I took the earliest care not to jeopardize any of the interests of your theatre, for I advised you in ample time of my resolution, warning you of my intentions and giving my reasons therefor, so that you might choose between the services of Mr. Gilbert and my own. For while I claim the right in these matters to choose for myself, I unhesitatingly concede the same right to another.

And now if after this expression of my views relative to this thing, you still hold to the opinion that my conduct was unjustifiable, you cannot with the slightest propriety ask me to fulfil another engagement so long as Mr. Gilbert remains in your company, for I pledge you my word as a man that he shall never under any circumstances act with me again.

Yours truly,

THOS. BARRY, ESQ.

EDWIN FORREST.

Mr. Forrest's hatred of Mr. Gilbert is supposed to have been caused by the fact that when Catherine Sinclair Forrest obtained the decision in her favor in the Forrest divorce suit, Mr. Gilbert publicly said that he was glad of it.

The first opera company to visit the Boston Theatre was an English Opera Company headed by Louisa Pyne, Miss Pyne,

THE BOSTON THEATRE

W. Harrison, Borrani, Whiting, Reeves, and Meyer, who opened on November 27, 1854, in Auber's Comic Opera, "Crown Diamonds," then heard for the first time in Boston. This ran the entire week and was followed by two more weeks of "Maritana," "La Sonnambula," "The Bohemian Girl," "Fra Diavolo," and "The Beggar's Opera." The regular company assisted in the smaller parts in these operas and also played a farce each evening.



Louisa Pyne

The stock company filled the fortnight beginning December 18 with "The Merry Wives of Windsor" (John Gilbert as Falstaff), "Hamlet" (James Bennett as Hamlet), "The School for Scandal," "Money," "The Merchant of Venice" (James Bennett as Shylock), and "Richard III" (James Bennett as Richard and Mrs. H. P. Grattan as Queen Elizabeth). Farces were played every evening also.

E. L. Davenport began a starring engagement on January 1, 1855, his plays being "Hamlet," "Othello," "St.

The stock com-



E. L. Davenport as Hamlet

THE SEASON OF 1854-55

Marc," "The Stranger," "Richard III," "Brutus," and "Black-Eyed Susan." In the latter piece he sang "A Yankee Ship and a Yankee Crew," and in conjunction with Adelaide Biddles danced a double sailor's hornpipe. For his benefit on Friday, January 12, he played "The Wife," "The Morning Call," and "Black-Eyed Susan."

The first Italian Opera Company in the theatre was that headed by Madame Grisi and Signor Mario, who were supported



E. L. Davenport



Madame Grisi

by Signorina Donovani, Susimi, Badioli, Lorini, and others. Arditi was the conductor, Amati Dubreuil the stage-manager, and Soto, Ciocca, and G. W. Smith led the ballet. The opera company sang only on Monday, Wednesday, and Friday nights and Saturday matinees, the stock company filling the Tuesday and Thursday evenings. "I Puritani" was the first Italian opera to be

THE BOSTON THEATRE

heard, being followed by "Lucrezia Borgia," "La Favorita," "The Barber of Seville," "Norma," "Don Pasquale," "Don Giovanni," and "Semiramide."



J. H. Hackett as Falstaff

James H. Hackett played Falstaff in "Henry IV" on January 30 and February 6, and the same character in "The Merry Wives of Windsor" on February 1. He was also seen in "The Kentuckians" and "Monsieur Mallet" on February 8.

This opera company opened on January 15 and remained four weeks, being followed on Monday, February 12, by a spectacular production of "The Invisible Prince, or the Island of Tranquil Delights," which ran, with some interruptions, for five weeks.

During its run benefits were given to Mrs. Barrow, Mrs. John Wood, Mr. Bennett, Mr. Pauncefort, and Mr. Gilbert. Mrs. Hudson Kirby of the stock company made her first appearance in America on Monday, March 5, 1855, in the part of Julia in "The Hunchback," Mrs. Barrow being the Helen.

Julia Dean, who had now become Mrs. Julia Hayne, opened on March 19 in "The Wife," playing "The Lady of Lyons" on Tuesday, while on Wednesday she produced "The Priestess," a new five-act tragedy, written for this theatre by a "Popular and Successful American Author." This was played on



W. Harrison



J. H. HACKETT.

THE SEASON OF 1854-55

Wednesday, Thursday, and Friday, and all the next week. The performance of Friday, March 23, was for the author's benefit, but we are not told who the author was.

The stock company filled the next two weeks, beginning April 2, and "The Priestess" was revived on April 5 and 6, with Mrs. Hudson Kirby in the star rôle of Norma.

Julia Hayne had a farewell benefit on Monday, April 9, when she was seen in "The Jealous Wife" and "The Honeymoon."

A "Norma Travestie" was presented on April 11, 12, and 13, with John Gilbert as Norma.

The Pyne and Harrison English Opera Company returned on April 16 and remained three weeks, presenting the operas of "Cinderella," "The Beggar's Opera," "Guy Manner-
ing," "La Sonnambula," "Fra Diavolo," "The Bohemian Girl," and "Crown Diamonds."

The stock company filled the next two weeks, beginning May 7, with "Rule a Wife and Have a Wife," "The Bridal," "The Jealous Wife," "The Priestess," "Henry IV," "The Invisible Prince," "King John," "As You Like it," "Twelfth Night," "Wild Oats," "The King and the Mimic," and various farces.

An Italian Opera Company opened on May 21 and stayed three weeks, the principals being Steffenone, Vestvali, Bertucca-Maretzek, Brignoli, Badiali, Coletti, Amodio, and Rocco. The opening bill was "William Tell," for the first time



Amodio

THE BOSTON THEATRE

in Boston, the other operas being "Lucrezia Borgia," "Il Trovatore," "Lucia di Lammermoor," and "Rigoletto." On the afternoon of May 9, "Masaniello" was given, with the last scene of "Lucia." Mlle. Zoe making her first appearance in the city as the dumb girl in the former piece, while Harrison Millard also made his first appearance here as Edgardo, in the latter opera.



Jerome, Antoine, and Gabriel Ravel

Niblo's Celebrated Ravel

Troupe made their first appearance on Tuesday, June 5, 1855, the principals being François Ravel, Blondin the tight-rope walker, Paul Brilliant, Maugin, Marzetti, Thilman, Axel, Ione, Mme. Marzetti, Victorine Franck, Milles. Thilman, Axel, Cherini, Gilbert, and Flora, Julie, Anna, and Caroline Lehman. Their opening bill was "The Green Monster" and "Soldier for Love." Appearing at first on the off-nights of the opera, they afterward filled all the time from June 12 to July 5, their pantomimes including "Le Diable Amoureux," in which Yreca Mathias made her début, "Robert Ma-



Blondin

THE SEASON OF 1854-55

caire," "Raoul, or the Magic Star," "Genevieve," "M. De-chalumeau," "Jeannette and Jeannot," "Godenski," "La Prima Donna," "Medina," "The Isle of Nymphs," and "The Magic Flute."

A single performance of opera was given on Monday, June 18, 1855, when "Norma" and the finale to "Lucia" were sung by Anna de la Grange, Signora Seidenburg, Raffaele Mirati, Morelli, Barattini, and Madame Morra. Arditi was the conductor.

At the Washington Street entrance of the theatre the outside door was originally constructed to slide up and down in grooves at the sides. Being very heavy, it was counterweighted so that it might be easily raised. On the opening night it stuck fast when about four feet above the threshold, and could be moved neither up



Mrs. John Wood

nor down, in consequence of which all early comers were obliged to stoop low and enter in a most undignified position. Before the evening was over, however, the trouble was corrected and the later arrivals entered with their normal erectness. On Thursday, January 11, 1855, this door being again out of order, the counterweights were removed and the door was supported by a piece of joist while the necessary repairs were being made. A curious onlooker, despite an emphatic

THE BOSTON THEATRE

warning, leaned against the supporting timber and knocked it down, causing the heavy door to fall upon him, killing him instantly. Mr. Barry mentions this fact in the statement book which he kept, which book is in the possession of Mrs. Whitcomb, a daughter of Mr. Barry, who is still a resident of Boston. Mr. Barry also notes that on Monday, May 28, 1855, there was a mass meeting at Faneuil Hall, ten thousand per-



Mario

sons being present. This apparently had no ill effect upon the business of the theatre, as the opera company sang "Il Trovatore" on that evening to the largest house of its engagement, the receipts being \$1369.50.

On Wednesday, July 4, 1855, it was very hot, a circus was exhibiting in town, and there were fireworks on the Common, making a combination which had a disastrous effect on business,

the Ravels playing that night to \$189. The largest receipts for a single night that season were drawn by the Italian opera company of which Grisi and Mario were the stars. The date was Monday, January 22, the opera was "Norma," and the receipts were \$4225.



New Theatre Royal, Drury Lane



Mr. Forrester

Mr. Donaldson

Miss Phillips

Scene from "The Devil's Bridge"

CHAPTER IV

THE SEASON OF 1855-56

THE following was the staff for the season of 1855-56: Thomas Barry, manager; J. B. Wright, assistant manager; Hayes and Selwin, scenic artists; F. Fleming, treasurer; H. W. Fenno, ticket-agent; Thomas Comer, musical director. The company were Mr. Belton (from the Theatre Royal, Drury Lane, London, — his first appearance in America), John Gilbert, John Wood, H. F. Daly, Stoddart, W. H. Curtis, Moses Fiske, Donaldson, Cowell, G. W. Johnson, S. D. Johnson, G. Johnson, N. T. Davenport, T. E. Morris, John

THE BOSTON THEATRE

H. Selwin, Forrester, Price, Holmes, Dayton, Gouldson, Barry, Mrs. Barrow, Mrs. Hudson Kirby, Mrs. Wood, Mrs. Gilbert,



Barney Williams

Mrs. Belton, Adelaide Biddles, Emma Taylor, Clara Biddles, Mrs. Dixon, Misses Walker, Smith, Rose, Christy, Robinson, Walters, and Howell. The season opened on September 10 with the company in "Much Ado About Nothing" and "Betty Martin." The bill was changed at every performance for a fortnight, the offerings being "The Stranger," "Wild Oats," "The Poor Gentleman," "The Hunchback," "Paul Pry," "The School

for Scandal," "A Cure for the Heartache," "Twelfth Night," "Wives as They Were and Maids as They Are," with a different farce each evening.

Mr. and Mrs. George Vandenhoff played the week of September 24 in "Hamlet," "Money," "Town and Country," "The School for Scandal," and "The Lady of Lyons."

Mr. and Mrs. Barney Williams opened on October 1 and remained three weeks, offering "The Custom of the Country," "Born to Good Luck," "Barney the Baron," "The Irish



Mrs. Barney Williams



Yvonne in the Temple, 1888

THE SEASON OF 1855-56

Tiger," "Ireland as It Is," "Our Gal," "Patience and Perseverance," "Irish Assurance and Yankee Modesty," "The Happy Man," "Ireland and America," "Law for Ladies," "Teddy the Tiler," "The Fairy Circle," "The Irish Ambassador," "In and Out of Place," "The Irish Tutor," "Shandy Maguire," "O'Flanagan and the Fairies," "The Limerick Boy," "Yankee Courting," "The Modern Mephistopheles," "Brian O'Linn," "The Bashful Man," and "The Irish Thrush and the Swedish Nightingale." Among the songs sung by Mr. and Mrs. Williams were "Bobbing Around," "Independence Day," "Jordan is a Hard Road to Travel," "Widow Machree," "Whiskey in the Jug," "Our Mary Anne," "Shelalah Gramarchree," and "St. Patrick's Day."

Rachel, the great French actress, and her company of French players opened on October 22 in "Horaces," her other plays being "Phèdre," "Angelo," "Andromaque," "Mary Stuart," "Adrienne Lecouvreur," "Polyeucte," and "Le Moineau de Lesbie." Rachel was taken ill and was unable to perform on Tuesday and Wednesday, October 30 and 31. On the latter date the regular company played "Wives as They Were and Maids as They Are." She appeared again on Thursday, November 1, as Adrienne and on Friday she played "Virginie" and sang "La Marseillaise." The prices



Rachel

THE BOSTON THEATRE

for this engagement were one, two, and three dollars a seat, and the receipts for the eight performances footed up \$28,090, an average of over \$3500 per performance. At the foot of the programmes were the following notes:

"Notice. The Management disclaims all connection with Speculators who sell Tickets with a premium, and especially



George Vandenhoff



Mrs. George Vandenhoff

with an office of the kind established in the same house as his office.

"Notice. The Lessee respectfully announces that having relinquished all interest in and control of the Theatre during the Performances of Mlle. Rachel, the admissions thereto, during that brief period, are under the control of Monsieur Raphael Félix, absolutely."

Edwin Forrest came on November 5 for four weeks in his tragic repertory. John Gilbert did not appear in Mr. Forrest's plays or in the accompanying afterpieces during this engagement, but did appear in the bill at the Saturday matinee, December 1, the first performance after Mr. Forrest had concluded his engagement.

THE SEASON OF 1855-56

Adelaide Phillips made her first appearance after her return from Italy on December 2 and remained that week, singing in "The Devil's Bridge," "The Duenna," and "The Cabinet," the other parts in these pieces being assumed by members of the stock company. At her benefit on December 7, 1855, she was also seen in the last act of "Giulietta e Romeo," Mrs. John Wood singing Juliet to her Romeo. Miss Phillips had heretofore been known to the public as a dancer.

The company filled the weeks of December 10 and 17 with various comedies, John Gilbert and Thomas Barry having benefits during that time. "The Tempest" was given an elaborate production on December 24, 1855, with this cast:



Adelaide Phillips

Prospero
Antonio
Alonzo
Sebastiano
Ferdinand
Gonzalo
Caliban
Trinculo
Stephano
Shipmaster
Boatswain
The Harpy

Thomas Barry.
Mr. Donaldson.
Mr. Cowell.
N. T. Davenport.
Mr. Belton.
Mr. Morris.
John Gilbert.
W. H. Curtis.
John Wood.
Mr. Daymond.
Mr. Price.
Master Joe Johnson.

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Ariel
Miranda
Iris
Juno
Ceres

Mrs. John Wood.
Mrs. Barrow.
Emma Taylor.
Clara Biddles.
Mrs. John Wood.

A line on the programme states: "The Play of 'The Tempest' heretofore performed in this city was Dryden's with Davenant's additions. The Poetry of Shakespeare will be presented on this occasion, without addition and with but few necessary curtailments." "The Tempest" ran two weeks, with accompanying farces.

E. L. Davenport came on January 7 for a starring engagement, opening in "St. Marc." On Wednes-



Elise Hensler

The Boston girl who married a king

day, January 9, "The Tempest" was revived, Mr. Davenport taking the part of Prospero, formerly played by Mr. Barry. He continued in this part for the remainder of his two weeks' engagement, with but three interruptions, when he played "Richard III" twice and "Macbeth" once.



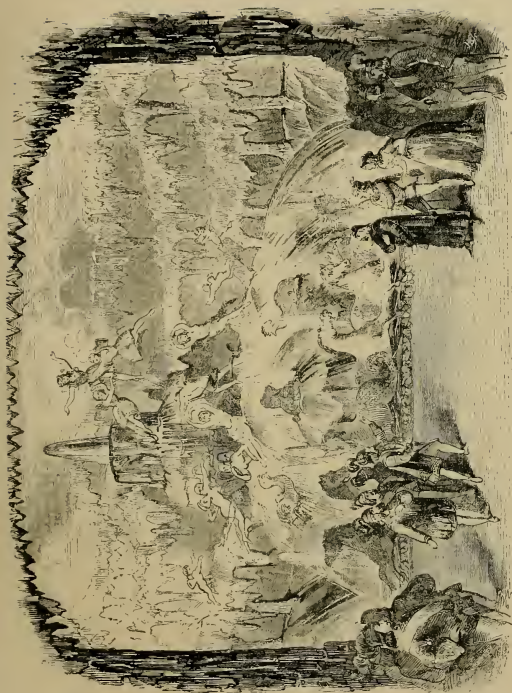
Elise Hensler

From a photograph taken about the time of her marriage to King Don Fernando of Portugal

Italian opera, with Max Maretzek as conductor and Amati Dubreuil as stage-manager, filled



EDWARD L. DAVENPORT.



Closing Scene of "The Tempest"

THE BOSTON THEATRE

the weeks of January 21, 28, February 4, 11, and 18, the principals being La Grange, Nantier Didiée, Elise Hensler, Brignoli, Amodio, Gasparoni, Morelli, Arnoldi, Harrison Millard, Rovere, and Salviani.

Elise Hensler made her first appearance on January 25, 1856, in "Linda di Chamouni." She was a Boston girl who was born in 1836, her father being a merchant tailor named Conrad Hensler, who lived at 32 Carver Street. After two years' study in Paris and Milan, 1853-55, she made her American début in 1855 at the Academy of Music, New York, with Madame La Grange. In the sixties she sang at the

Opera House in Lisbon with great success. Her mother was her constant companion. King Don Fernando (grandfather of King Carlos, who was assassinated in 1908, and first cousin to Queen Victoria of England and her husband, Prince Albert) met Miss Hensler at a musicale in Lisbon and soon after married her for his second wife on June 10, 1869, in the Royal Chapel of Pena Castle, Cintra. Before her marriage the title of Countess of Edla was conferred upon her by the Duke of Saxe-Coburg, brother



Joseph Proctor

of Don Fernando, her name at once appearing in the Almanach de Gotha. Her only sister married Doctor Daniel Denison



THE SEASON OF 1855-56

Slade (Harvard College, 1844). Elise, now a widow, lives in Lisbon, beloved and respected by all. (This sketch of Miss Hensler's life was contributed by her nephew, Denison R. Slade.)

Joseph Proctor was seen in his repertoire of tragic rôles on the off-nights of the opera.

W. M. Fleming, late manager of the National Theatre, had a benefit on February 12, when he was seen as Shylock and Dandy Dinmont, Mrs. Fleming assuming the rôle of Nerissa.

Wyzeman Marshall appeared for the week of February 25 in "Zafari," a play by Dr. J. S. Jones, which then had its first presentation on any stage. During the next week Mr. Marshall played "Hamlet," "Pizarro," "Julius Cæsar," and "Macbeth."

On Monday, March 10, "Olympia," written for Mrs. Barrow by a gentleman of this city, had its première. "After which, Mrs. Barrow, by desire and by permission of the author, will illustrate in Indian costume portions of Professor Longfellow's celebrated poem of Hiawatha."

At Mrs. Hudson Kirby's benefit on March 24, James Bennett made his reappearance as St. Pierre in "The Wife."

"It Is Ill Playing with Edged Tools," by "a gentleman well known in the literary world," was produced March 31 and ran two weeks, with the exception of two or three performances.



Susan Pyne

THE BOSTON THEATRE

A spectacular production of "A Midsummer Night's Dream" was made on April 14, with the following cast:

Thescus	H. F. Daly.
Lysander	Mr. Belton.
Demetrius	Mr. Stoddart.
Egeus	Mr. Cowell.
Philostrate	N. T. Davenport.
Hippolyta	Mrs. Belton.
Helena	Mrs. Hudson Kirby.
Hermia	Adelaide Biddles.
Nick Bottom	John Gilbert.
Flute	John Wood.
Quince	W. H. Curtis.
Snug	S. D. Johnson.
Snout	T. E. Morris.
Starveling	Mr. Holmes.
Oberon	Mrs. Barrow.
Titania	Emma Taylor.
Puck	Mrs. John Wood.
The Fairy	Clara Biddles.

"A Midsummer Night's Dream" ran with interruptions until May 30. On Wednesday, May 14, Adelaide Biddles had a farewell benefit, prior to her return to Europe.

The Vestvali Italian Opera Troupe was seen on June 4 and 6 and the afternoon of the 7th in programmes which included concert numbers, with acts from "Il Trovatore," "Ernani," and "Montecchi e Capuletti." The principals consisted of Vestvali, Constanza Manzini, Ceresa, Barili, and Nune. The same company gave "Ernani" on June 11, and "Il Trovatore" on the 16th and 18th, while on the 19th was presented a mixed bill made up of acts from "Ernani," "Lucia," "Romeo



Thackeray in 1862

FROM A PHOTOGRAPH BY CRNEST EDWARDS

THE SEASON OF 1855-56

and Juliet," and "Il Barbiere di Seviglia." This closed the season.

Mr. Barry's notes during the season make interesting reading. He says that on Tuesday, September 11, 1855, Barnum's Baby-Show opened at Music Hall and continued the remainder of the week to astonishing business. Seventeen thousand persons paid for admission on Wednesday and the receipts continued to increase after that. This seriously affected business at all the theatres throughout the city. On Friday, October 5, Barney Williams took a benefit, having for opposition benefits at the Museum, Howard, and National. When Adelaide Phillips had her benefit, on



Vestrali

December 7, 1855, the famous author, William Makepeace Thackeray, was lecturing in the Melodeon next door to a crowded house. When Mr. Barry's own benefit came off, his opposition was E. F. Keach's benefit at the Museum, another lecture by Thackeray, and a concert, the date being Friday, December 21. In these modern days no manager would ever dream of taking a benefit in the week before Christmas, as that is in Boston the worst week of the season.

CHAPTER V

THE SEASON OF 1856-57

THE company for the season of 1856-57 remained practically the same. William Ellison became the treasurer and Jacob T. Johnson the machinist. "A Midsummer Night's Dream" opened the season on September 3 and was played all of that week. During the week of September 15 "The Tempest," "Old Heads and Young Hearts," and "Much Ado About Nothing" were played.

At the Franklin Celebration on Wednesday, September 17, 1856, "The Tempest" and "The Young Widow" were given, together with a "Tribute to Franklin, with new scenery by Mr. Hayes, assisted by Mr. Selwin, representing the house in which Franklin was born and the Franklin Statue in front of the City Hall." An address, written for the occasion, was spoken by Mrs. Barrow. The Ames Manufacturing Company, by invitation, visited the theatre that evening.



Max Maretzek

Tom Taylor's "Retribution" had its first representation in America on September 22, and continued through the week. "The Marble Heart" filled the week of September 29, being seen for the first times in Boston.



Benj. Franklin



BOSTON THEATRE.

Edwin Forrest

THE BOSTON THEATRE

Miss Davenport was the first star of the season. She is supposed to have suggested as a child the character of the Infant



La Grange

Phenomenon in Dickens's novel of "Nicholas Nickleby." She afterward became Mrs. Lander and was a prominent star for years. On this occasion she opened on October 6 in "Love," her other plays being "The Maid of Mariendorpt," "The Lady of Lyons," "The Hunchback," "Adrienne, the Actress," "Camille," and "Mona Lisa." She remained two weeks.

Italian opera under Max Maretzek came on

October 20 for three weeks, the chief artists being La Grange, Adelaide Phillips, Bertucca Maretzek, Brignoli, Amodio, Coletti, Ceresa, Taffanelli, Barattina, and Miss S. Pyne. During this engagement "The North Star" was heard for the first times in Boston and had three representations.

Edwin Forrest began a five weeks' stay on November 10. John Gilbert did not appear in the plays with Mr. Forrest, but did perform in the afterpieces the same evenings, notably a farce called "John Gilbert and His Daughter," written by W. W. Clapp, Jr., in which



Brignoli



Caleb Chase



48

THE SEASON OF 1856-57

he personated John Gilbert, "a retired actor." W. H. Curtis was "an actor still in harness," and Mrs. Barrow was Julia Gilbert, "for this night only, and by kind permission of J. G." During Mr. Forrest's stay "William Tell" was presented for the first time in this theatre and ran an entire week.

"Self" and "My Wife's Mirror" were given by the stock company for the week of December 15, both being new to Boston.

The Ravels opened on December 22 and remained six weeks, giving their pantomimes and ballets, while the stock company were seen in farces. This company was headed by Antoine and Jerome Ravel and included Leon Espinoza, Paul Brilliant, Young Hengler, Young America, then four years of age, Chiarini, Marzetti, Mlle. Robert, Mme. Monplaisir, Mme. Marzetti, Lina Windel, the Lehmans, and others.

Brough's burlesque, "The Corsair," was produced on February 2 and continued for two weeks, with some interruptions, with this cast:

Conrad, the Corsair
Birranto
Seyd, or Seedy, Pasha
Syng Smaul
Yussuf
Medora
Gulnare
Zuliema

Mrs. John Wood.
John Wood.
John Gilbert.
Mr. Holmes.
W. H. Curtis.
Lizzie Emmons.
Mrs. John Gilbert.
Mrs. Marshall.



Gazzaniga

THE BOSTON THEATRE

Submarina
Serena
Coralia
Azurina
Tempestia

Ida Vernon.
Emma Taylor.
Miss Florence.
Miss Marshall.
Miss Munroe.

For Mrs. John Wood's benefit, on February 13 and 14, an "Atrocious Outrage" called "Hiawatha, or Ardent Spirits and

Laughing Water," was played. In the course of the burlesque Mrs. Wood sang "My Love He is a Sailleur."

Three benefits occurred during the week of February 16, to Mr. and Mrs. John Gilbert, to W. A. Donaldson, and to Mrs. Hudson Kirby.

Mrs. McMahon played a starring engagement of one week, beginning February 23, in "The Hunchback," "The School for Scandal," "Romeo and Juliet," "Fazio," and "The Lady of Lyons." Mrs.



Agnes Robertson

Hudson Kirby was seen as Romeo to Mrs. McMahon's Juliet.

The stock company filled the week of March 2 with comedies, several benefits taking place during the week.

Agnes Robertson and Dion Bourcicault (who afterward discarded the *r* in Bourcicault) began a three weeks' season on March 9 in "The Life of an Actress." They also presented "The Phantom," "The Young Actress," "Bob Nettles."

THE SEASON OF 1856-57

"Andy Blake," "Bluebelle," "Pauline," "The Little Treasure," "The Chameleon," and "Used Up."

The stock company presented "Ruth Oakley" on March 30 and 31.

German opera, under the direction of Carl Bergmann, with Theodore Thomas as conductor, opened on April 1, playing only three times, Wednesday and Friday nights and Saturday matinee. The principals were Mme. Johannsen, Mme. Von Berkel, Weinlich, Reutler, and Ochrolein. The Orpheus Club, under Mr. Kreissmann, volunteered their services. "Fidelio" was given entire — its first time in Boston — and acts were given from "Der Freischütz," "Czar



Edwin Booth as Sir Giles
Overreach

and Carpenter," and "Mason and Locksmith."

George Vandenhoff opened on April 6 for an engagement of one week, presenting "Henry V," "Hamlet," and "Macbeth." On Saturday afternoon he played John Mildmay in "Still Waters Run Deep," and also, in the costume of Apollo, recited Collins's "Ode to the Pas-



Matilda Heron

THE BOSTON THEATRE

sions," with "Statuesque Illustrations of Fear, Anger, Love, Jealousy, Hope, Despair, and Joy." John Wood and Wil-

liam Ellison had benefits, at the latter of which Mr. Vandenhoff was seen as Jacques in "As You Like It."



Nantier Didiée

Brownsmith, — "Hamlet," "King Lear," "Brutus," "The Iron Chest," and "Katharine and Petruchio."

Matilda Heron played "Camille" all the week of May 4, and "Medea," "Camille," and "Fazio" the week of the 11th.

Avonia Jones, whose father was George, the Count Joannes, and whose mother was Melinda Jones, played a week beginning May 18 in "Ingomar," "The Lady of Lyons," "Romeo and Juliet," "The School for Scandal," and "Armand." Her mother was seen as

Edwin Booth's first Boston appearance as a star was made on April 20, 1857, he being then not yet twenty-four years old. He opened in "A New Way to Pay Old Debts" and remained two weeks, presenting also "Riche-lieu," "Richard III.," "The Apo-state," "Bertram," "Little Tod-dlekins," — in which he played John Robinson



Madame Johanssen



GEORGE JONES.

THE SEASON OF 1856-57

Romeo, and George Pouncefort returned to the theatre for two performances of the title rôle in "Armand."

Mr. Belton, J. B. Wright, and Mrs. John Wood had benefits during the week of May 25, and the dramatic season closed on Monday, June 1, with a benefit to Mrs. Barrow, when E. L. Davenport played Dazzle, Mr. Barrow, Mark Meddle, Mrs. E. L. Davenport, Grace Harkaway, and Mrs. Barrow, Lady Gay Spanker in "London Assurance." The Germania Band, under the leadership of A. Heinicke, also appeared.

Italian opera, under the direction of Max Maretzek, opened on Monday, June 8, and remained two weeks, the principals being Gazzaniga, Landi, Avogadro, Barattini, Adelaide Phillips, Brignoli, Amodio, Coletti, Assoni, Quinto, and Müller. Their operas were "La Traviata," "Il Trovatore," "Lucrezia Borgia," "Il Barbiere di Seviglia," "Lucia," "Linda di Chamouni," "Elisire d'Amore," and the last act of "Giulietta e Romeo," with Gazzaniga and Phillips as Juliet and Romeo.

On Thursday, May 21, 1857, Mr. Barry made the following note: "Nigger Slaves at the Melodeon played to \$200. They are not slaves. Query: White men with black, etc.?"

The theatrical contracts of those days make interesting reading. The following is a copy of one, to which the rules of the theatre are appended as a part of the agreement:

ARTICLES OF AGREEMENT, made and entered into, this first day of August, in the year of our Lord one thousand eight hundred and fifty-four,

BETWEEN Thomas Barry, Manager of the Boston Theatre,

THE BOSTON THEATRE

in the City of Boston, of the First Part, and John Doe, of the Second Part,

WITNESS, that the said Doe, for and in consideration of the Covenants hereinafter mentioned, on the part of the said Thomas Barry to be performed, has covenanted and agreed, and by these presents doth covenant and agree, to and with the said Thomas Barry, that he, the said Doe, shall and will for the space of one theatrical season, to commence the latter end of August or beginning of September and close in the Month of May or June next ensuing, perform, under the direction of the said Thomas Barry or his deputy duly appointed, all such parts or characters, in all Theatrical Performances, as shall, from time to time, be allotted to the said Doe by the said Thomas Barry or his Deputy, to the best of his skill and ability, in every Theatre belonging to the said Thomas Barry, or in which the said Thomas Barry shall require the services of the said Doe (he, the said Thomas Barry, paying the traveling expenses to and fro), and that the said Doe shall attend all rehearsals and practices which shall be desired and directed by the said Thomas Barry or his Deputy. The said Doe doth further covenant and agree that he will conform to and abide by, all and every, the regulations and penalties instituted by the said Thomas Barry, for the preservation of order and good government, and due attention to the business and interests of the Theatre. The said Doe doth further covenant and agree that he will not, at any time or times, for the term aforesaid, practice, rehearse, act, sing or perform in any Entertainment or Exhibition whatever, or in any Oratorio or Concert, in any Theatre or place whatever, except under the direction, management, or appointment of the said Thomas Barry, or

THE SEASON OF 1856-57

his Deputy, without the consent and permission of the said Thomas Barry, first had and obtained in writing for that express purpose.

IN CONSIDERATION WHEREOF the said Thomas Barry, on his part, doth covenant, promise and agree, to and with the said Doe, that he will pay, or cause to be paid, to the said Doe, the sum of Twenty Dollars, for each week of Theatrical Exhibition that the said Theatre shall be open, under the management of the said Thomas Barry, the week being considered to contain six public Theatrical Entertainments, and the aforesaid sum of Twenty Dollars, for each week of Theatrical Exhibition, or a proportion of that sum for any portion of a week of Theatrical Exhibition, shall be subject to the customary reduction of one third, during the months of January and February.

And the said Thomas Barry shall have the power of retaining, for his own use and benefit, out of the different salaries so agreed upon, all and every sum or sums of money as the aforesaid Doe shall or may forfeit, and become liable to pay according to the regulations and penalties hereinafter mentioned.

For the full and true performance of all and every, the covenants and agreements herein contained, the parties hereto subscribing do mutually bind themselves to each other, in the penal sum of one thousand dollars.

IN WITNESS WHEREOF the parties to these presents have interchangeably set their Hands and affixed their Seals, the day and year before written.

Sealed and delivered
in the presence of

J. B. WRIGHT.

THOMAS BARRY.
JOHN DOE.

THE BOSTON THEATRE

RULES AND REGULATIONS

OF THE

BOSTON THEATRE

UNDER THE MANAGEMENT OF THOMAS BARRY

1. Gentlemen, at the time of rehearsal or performance, are not to wear their hats in the Green Room or talk vociferously. The Green Room is a place appointed for the quiet and regular meeting of the company, who are to be called thence, and thence only, by the call-boy, to attend on the Stage. The Manager is not to be applied to in that place, on any matter of business, or with any personal complaint. For a breach of any part of this article, fifty cents will be forfeited.

2. The call for all rehearsals will be put up by the Prompter between the Play and Farce on evenings of performances. No plea will be received that the call was not seen, in order to avoid the penalties of Article Fifth.

3. Any person appearing intoxicated on the Stage shall forfeit a week's salary, and be liable to be discharged.

4. For making the Stage wait, fifty cents.

5. After due notice, all rehearsals must be attended. The Green-Room clock, or the Prompter's watch, is to regulate the time; ten minutes will be allowed (the first call only) for difference in clocks; forfeit, twenty-five cents for every scene;—the whole rehearsal at the same rate, or four dollars, at the option of the Manager.

6. A Performer rehearsing from a book or part at the last rehearsal of a new piece, and after proper time given for study, forfeits one dollar.

7. A Performer introducing his own language or improper

THE SEASON OF 1856-57

jesters not in the author, or swearing in his part, shall forfeit one dollar.

8. Any person conversing with the Prompter during representation, or talking aloud behind the scenes to the interruption of the performance, to forfeit fifty cents.

9. Every Performer connected with the first act of a play to be in the Green Room dressed for performance, at the time of beginning, as expressed in the bills, or to forfeit five dollars. The Performers in the second act to be ready when the first finishes. In like manner with every other act. Those Performers who are not in the two last acts of the play, to be ready to begin the farce, or to forfeit one dollar. When a change of dress is necessary, ten minutes will be allowed.

10. All dresses will be regulated and arranged on the morning of the performance. A Performer who makes any alteration in such dresses without the consent of the Manager, or refuses to wear them, shall forfeit one dollar.

11. A Performer not ready in any character, having had the usual time allowed for study, and receiving due notice of its representation, shall forfeit one dollar.

12. A Performer, imperfect in an old play or opera, after sufficient time allowed, shall forfeit one dollar; but in a new play, after two rehearsals, the forfeit shall be doubled.

13. If the Prompter shall be guilty of any neglect in his office, or omit to forfeit where penalties are incurred by non-observance of the Rules and Regulations of the Theatre, he shall forfeit for each offense or omission one dollar.

14. For refusing, on a sudden change of a play or farce, to represent a character performed by the same person during the season, a week's salary shall be forfeited.

THE BOSTON THEATRE

15. A Performer refusing a part allotted him by the Manager forfeits a week's salary or may be discharged.

16. Any person wishing to introduce a new piece for their Benefit, the Manuscript or Book must be given to the Manager, for his perusal, at least one fortnight previous; the said Manuscript or Book, or a copy thereof (should it be approved of), to be considered the property of the Theatre.

17. No *Prompter*, *Performer*, or *Musician* will be permitted to copy any manuscript or music belonging to the Theatre, without permission of the Manager, under the penalty of fifty dollars.

18. Any performer singing songs not advertised in the bills of the day, omitting any, or introducing them, not in the part allotted, without first having consent of the Manager, forfeits a night's salary.

19. Making an entrance at an improper place at rehearsal, twenty-five cents.

20. A Performer restoring what is cut out by the Manager will forfeit one dollar.

21. A Performer absenting himself from the Theatre when concerned in the business of the Stage shall forfeit a week's salary, or be held liable to be discharged, at the option of the Manager.

22. In all cases of sickness, the Manager reserves to himself the right of payment or stoppage of salary during the absence of the sick person.

23. No person permitted, on any account, to address the audience but with the consent of the Manager. Any violation of this article will subject the party to a forfeiture of a week's salary, or a discharge, at the option of the Manager.

THE SEASON OF 1856-57

24. Any Performer who shall assert before the acting Manager or Prompter, or any third person, that it is not his intention to play his character, or to appear in a performance to which he has been duly appointed, thereby causing trouble and anxiety to the Manager, and obliging him to prepare another person in his part or parts, although he may appear at night himself, for the suspense and uncertainty which his assertion must necessarily cause shall forfeit a week's salary.

25. Gambling of every description is strictly forbidden in every part of the Theatre; the penalty a week's salary, and immediate discharge, at the option of the Manager.


26. Any new rule which may be found necessary shall be considered as part of these Rules and Regulations after it is publicly made known in the Green Room.

Ladies and Gentlemen, bringing servants, must on no account permit them behind the scenes.

Ladies and Gentlemen are requested not to bring children behind the scenes, unless actually required in the business.

It is particularly requested that every Lady and Gentleman shall report to the Prompter their respective places of residence.

Ladies and Gentlemen prevented attending the rehearsal by indisposition will please give notice to the Prompter before the hour of beginning.

 No stranger or person, not connected with the Theatre, will be permitted behind the Scenes without the written permission of the Manager.

CHAPTER VI

THE SEASON OF 1857-58

THE season of 1857-58 found the Boston Theatre in shoal waters. The great panic of 1857 occurred during September and October of that year. Disaster was everywhere, and the whole country seemed on the verge of ruin. Mr. Barry's comments at the time are particularly interesting:

Monday, September 28, 1857. Great Panic. Failures for Millions.

Tuesday, 29. Panic occasioning more failures.

Wednesday, 30. Still more failures.

Thursday, October 1. Day of consternation. More failures.

Monday, October 5. Unprecedented financial crisis this. Banks suspended.

Tuesday, 6th. Great panic in New York. Great failures in Boston and New York.

Thursday, 8th. Lola Montez lectured at the Melodeon. Receipts, \$225.

Saturday, 10th. A week of ruin to merchants.

Monday, 12th. Great panic in New York.

Tuesday, 13th. New York banks suspended.

Wednesday, 14th. Boston banks suspended. Great instrumental concert in the Melodeon a failure; the others put off.

Thursday, 15th. Great political meetings at night.

At the opening of the season the prices were lowered to suit the times, the first floor and balcony seats being sold at fifty

THE SEASON OF 1857-58

cents, second balcony twenty-five cents, and gallery fifteen cents.

The season opened on Monday, September 7, with the following company: George

Vandenhoff, Charles Pope, John Gilbert, William Davidge, George H. Andrews, J. B. Howe, W. A. Donaldson, W. H. Curtis, S. D. Johnson, Cowell, Holmes, Selwin, G. Johnson, Price, Finn, Daymond, Rose, Verney, Barry, Lizzie Weston Davenport, Mrs. Abbott, Josephine Manners, Mrs. John Gilbert, Lizzie Emmons, Mrs. T. Johnson, Ida Vernon, Mrs. Marshall, Emma Taylor. The stock company played the first week in "Evadne," "The Poor Gentleman,"



Edwin Booth as Hamlet

"Romeo and Juliet," "The Victims," "Masks and Faces," and two or three farces.

Edwin Booth opened on September 14 and remained two weeks. He played Iago for the first time in Boston on Wednesday, September 16, 1857, and Othello for the first time on Monday, September 21.

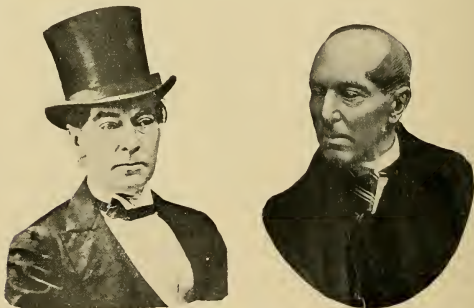
Charles Mathews began a three weeks' stay October 5, his plays being "Patter vs. Clatter," "Domestic Economy,"

THE BOSTON THEATRE

"Married for Money," "A Game of Speculation," "Cool as a Cucumber," "Used Up," "Little Toddlkins," "The Busybody," "A Curious Case," "Trying It On," "A Bachelor of Arts," "The Practical Man," "The Captain of the Watch," and "London Assurance."

The regular company filled the weeks of October 26 and November 2 with comedies and farces, to light business.

The Ronzani Ballet Troupe, an extremely talented organization, opened on November 9, and remained four weeks, producing ballets and pantomimes. Their offerings were "Faust,"



Charles Mathews

"Biricchino di Parigi," "Cavallo d'Oro," "Allogio Militare," and "L'Illusione d'un Pittore."

Mr. and Mrs. Charles R. Thorne began a two weeks' engagement on December 7, playing "Don Cæsar de Bazan," "Rob Roy," "Ernest Maltravers," "The Stranger," "Alex-

THE SEASON OF 1857-58

ander the Great," and "Uncle Tom's Cabin." In the last-named play Mr. Thorne played Uncle Tom, Mrs. Thorne Topsy, and Anna Maria Quinn made her first appearance as Eva.

Mrs. Annie Senter presented "A Snake in the Grass" on December 21 for four nights. On December 24 she also delivered, "in appropriate costume, a Fireman's Address, written expressly for her." She played "Satan in Paris" on Christmas night and the following afternoon.

On Monday, December 28, was produced "The Scarlet



L. R. Shewell



Emma Taylor

Letter," written expressly for this occasion by G. H. Andrews, Mrs. Abbott being the Hester Prynne. Mr. Andrews did not play in the piece, but was seen in the farce of "Wanted, 1000 Milliners," as Joe Baggs and Madame Vanderpants. "The Scarlet Letter" was played but two nights and was followed by "The Money Panic of '57," an adaptation of "Les Pauvres de Paris," the French original from which "The Streets of New

THE BOSTON THEATRE

York" was taken by Dion Boucicault. William Davidge impersonated Dick Tatters, the part which Frank Mayo afterward played under the title of Badger. Despite the play's timeliness it failed to draw, the receipts on New Year's Eve being but \$85.05.

Matilda Heron began a fortnight's season on January 4, 1858, her offerings being "The Maid's Tragedy," "Camille," "Medea," "Phædra," "Fazio," "Vice and Virtue," "Masks and Faces," and "Leonore."



Gabriel Ravel

The Ravels commenced on January 18 a nine weeks' run, with good financial results, presenting among other pieces "Bianco," "The Golden Egg," "The Green Monster," "Raoul," and "Asphodel." Gabriel Ravel headed the troupe at this time, other members being Jerome and Antoine Ravel, Teresa Rolla, Marietta Zanfretta, M. and Mme. Marzetti, and Paul Brilliant.

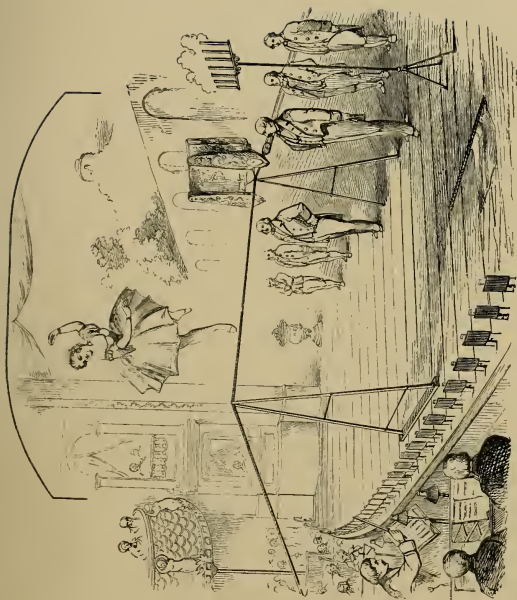
Mrs. Hudson Kirby had a benefit on March 22, playing "A Hard Struggle" and "Gwynneth Vaughan."

Edwin Booth returned on Tuesday, March 23, and finished out the fortnight in his usual repertoire. Wyzeman Marshall was seen as Othello to Booth's Iago on March 25 and as Iago to his Othello on March 31. Mrs. Hudson Kirby played Master Wilford in "The Iron Chest" at the matinee on March 27 to Booth's Sir Edward Mortimer.

On Tuesday, April 6, the "Fairy Star," Agnes Robertson,



Frederick L. L.



Marietta Zanfretta

THE BOSTON THEATRE

opened in "Jessie Brown, or the Siege of Lucknow," which ran two weeks. She remained another week in "Andy Blake," "Bluebelle," and "The Young Actress," while Dion Bouci-cault assisted her in the last-named piece, and was also seen in "Bob Nettles."

E. L. Davenport and Joseph Proctor played their first engagement together, beginning April 26, 1858, in "Julius Cæsar," with Davenport as Brutus and Proctor as Marc Antony. "Damon and Pythias" followed, with Proctor as Damon and Davenport as Pythias; "Othello," with Proctor as Othello and Davenport as Iago; "Richard III," with



Charlotte Cushman

Davenport as Richard and Proctor as Richmond; "Macbeth," with Proctor as Macbeth and Davenport as Macduff; "St. Marc," with Davenport as St. Marc and Proctor as Gismonde. At Mr. Proctor's benefit on Monday, May 3, he played Damon in the first and second acts and Pythias in the third, fourth, and fifth, while Mr. Davenport

played Pythias in the first and second and Damon in the third, fourth, and fifth. "The Jibbenainosay" was given the same night, with Proctor as Nick of the Woods and Daven-



Ernestine Bell

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B. Russell.

THE SEASON OF 1857-58

port as Roaring Ralph Stackpole. At Mr. Davenport's benefit "St. Marc" and "The Serious Family" were offered, with the beneficiary as Captain Murphy Maguire in the latter play. The season for the stock company came to an end on May 7.

Charlotte Cushman began on May 31 a fortnight's engagement "prior to her return to Europe and her Final Retirement from the Stage." (She continued to retire from the stage for eighteen years after that.) E. L. Davenport played the leading parts with her and the following players made their first professional appearances in this city: Mary Devlin, — who



Dan Setchell

afterward married Edwin Booth, — L. R. Shewell, G. C. Boniface, Dan Setchell, James Dunn, Collier, Walters, and Bishop, while Anna Cruise made her first appearance in this theatre. The plays were "Henry VIII," "Macbeth," "Romeo and Juliet," with Charlotte Cushman as Romeo and Mary Devlin as Juliet, "Guy Mannering," "The Stranger," "The Actress of Padua," and "She Stoops to Conquer."

The theatre was closed for a week and the Ronzani Ballet Troupe filled the week of June 21, thus closing a season that was notable for the fact that there had been not one performance of opera within the year.

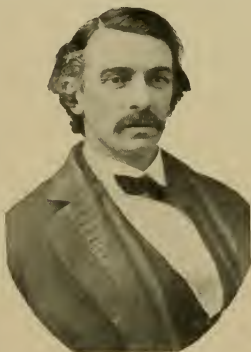
CHAPTER VII

THE SEASON OF 1858-59

CONTINUED bad business, caused by the panic of 1857, had so evil an effect on the finances of the Boston Theatre that in the autumn of 1858 the corporation succumbed to the inevitable and gave up the ghost. The old company was entirely wiped out and a new corporation was formed under the title of "The Proprietors of the Boston Theatre," with a capital stock of \$125,000, which corporation has continued to exist down to the present day. John E. Lodge was elected its first president. The list of the stockholders at that time contains many noted Boston names and is given here in full: W. Amory, William T. Andrews, Isaiah Atkins, George Bacon, Levi Bartlett, Edward C. Bates, John D. Bates, Dudley H. Bayley, George M. Barnard, Josiah Bardwell, Edward Blanchard, William H. Boardman, James C. Bayley, John P. Bayley, Bigelow Brothers and Kennard, William O. Billings, Benjamin G. Boardman, Frederic H. Bradlee, J. Tisdale Bradlee, Nathaniel J. Bradlee, Gardner Brewer, Peter C. Brooks, Martin Brimmer, Stephen H. Bullard, Edmund Boynton, Charles F. Bradford, Caleb Chase, Benjamin P. Cheney, John Clark, John T. Coolidge, John T. Coolidge, Jr., Thomas B. Curtis, Theodore Chase, Addison Child, Charles U. Cotting, Charles F. Curtis, William J. Cutler, Martha P. Codman, J. Amory Davis, John H. Dix, N. H. Emmons, N. H. Emmons, Jr., Robert W. Emmons, Charles W. Eldredge, Franklin Evans, Phineas

THE SEASON OF 1858-59

Fiske, Ebenezer T. Farrington, George N. Faxon, John Foster, John H. Foster, A. A. Frazar, A. H. Fiske, Isaac D. Farnsworth, Seth W. Fowle, William F. Freeman, Henry J. Gardner, Albert Glover, Joseph B. Glover, Thomas Goddard, William W. Goddard, William F. Grubb, Thomas W. Gray, Andrew T. Hall, Martin L. Hall, Nathaniel Harris, E. Hathaway, Franklin Haven, John R. Hall, Samuel Hatch, J. E. Hazelton, Mark Healey, John T. Heard, Augustine Heard, Peter T. Homer, Nathaniel Hooper, Samuel Hooper, George O. Hovey, George Howe, Joseph N. Howe, H. H. Hunnewell, Charles Hickling, William H. Hill, Horatio Harris, Deming Jarves, C. B. Johnson, J. G. Kidder, M. Day Kimball, C. E. King, Benjamin Lincoln, F. W. Lincoln, John E. Lodge, George W. Lyman, Thomas Lamb, Henry Lee, Jr., Robert C. Mackay, Charles E. Miller, George R. Minot, George W. Messenger, Nathaniel C. Nash, R. W. Newton, Lyman Nichols, Harvey D. Parker, William F. Parrott, Thomas W. Pierce, William P. Pierce, James W. Paige, Lorenzo Papanti, Henry A. Pierce, Samuel S. Pierce, William Perkins, Solomon Piper, Isaac Pratt, Sampson Reed, Thomas P. Rich, Otis Rich, William J. Reynolds, John Simmons, Thomas Simmons, Charles A. Smith, Melancthon Smith,



Edwin Adams

THE BOSTON THEATRE

Henry Sayles, William Sheafe, Nathaniel Thayer, A. W. Thaxter, Jr., L. W. Tappan, E. P. Tileston, F. U. Tracy, Benjamin W. Thayer, Orlando Tompkins, William Thomas, Alanson Tucker, Jr., John W. Trull, William W. Tucker, Frederic Tudor, Newell A. Thompson, John S. Tyler, George B. Upton, Reuben S. Waide, Henry Wainwright, George W. Wales, Thomas Wetmore, A. C. Wheelwright, Benjamin C. White, Joseph Whitney, W. F. Whitney, Samuel Whitwell, John S. Wright, B. S. Welles, Thomas B. Wales, and Simon Willard.



Carl Formes

The formal transfer of the property from the old corporation to the new one was made on October 9, 1858. On January 4, 1859, that portion of the property which included the Melodeon Hall, next door south of the theatre, was sold at public auction. It was situated on an irregularly shaped lot of land, 55 feet front by 176 feet deep, containing 9354 square feet, and was sold with the restriction that no theatrical entertainments should be given in the Melodeon. The property was bought by Charles Francis Adams and is still in possession of his estate. As the Gaiety Theatre and afterward



Laborde

THE SEASON OF 1858-59

the Bijou Theatre were constructed on these premises, it would seem that the restriction was no longer in force.

For the season of 1858-59

Thomas Barry was again manager, with J. P. Price as assistant manager. An extraordinarily strong company was engaged, including Mr. and Mrs. E. L. Davenport, Edwin Adams, Charles Bass, George Holland, Dan Setchell, F. J. Horton, W. H. Curtis, Cunningham, Lingham, N. Davenport, Selwin, Reed, J. Adams, Daymond, Rose, Stephens, Finn, Davis, Mary Devlin, Charlotte Crampton, Josephine Orton, Lizzie



Lizzie Emmons

Emmons. Mrs. France, Mrs. Barry, Mrs. Marshall, Mrs. Burroughs, Fanny France, Mrs. Edwin Adams, Misses Marshall, Heaney, Burbank, Kuhn, and Hayward. The season opened on September 13 with the stock company for one week of standard plays. James Bennett had a benefit on Thursday, September 16, when he played Othello to Davenport's Iago.



Max Strakosch

Julia Dean Hayne was the first star, opening on September 20 and remaining two weeks. On Tuesday, September 28, she presented "The Duke's Wager," a play by Fannie Kemble Butler.

THE BOSTON THEATRE

Strakosch's Italian Opera Company came on Tuesday, October 5, with Pauline Colson, Teresa Parodi, Amalia Patti Strakosch, Brignoli, Lambocetta, Amodio, Ettore Barili, Nicola Barili, and Marcel Junca. They sang "La Traviata," "Lucrezia Borgia," "The Daughter of the Regiment," and "Il Trovatore," giving but four performances.



William E. Burton

William E. Burton began on October 11 a two weeks' season, in which he played "Dombey and Son," "A Serious Family," "Wanted, 1000 Milliners," "The Breach of Promise," "The Toodles," "Blue Devils," "The Dutch Governor," "The Mummy," "David Copperfield," "Twelfth Night," and "John Jones." Charles Fisher and Miss Hughes accompanied Mr. Burton. When "David Copperfield" was given, the programme allotted the parts of the Micawber twins to Master Wragg and Miss Dummie, they evidently being doll babies.

Edwin Booth commenced a three weeks' run on October 25. On November 1, 1858, he played Macbeth for the first time in Boston, Edwin Adams being the Macduff. On November 12 he essayed Romeo for the first time here, the Juliet being Mary Devlin.



Edwin Booth

The stock company filled the week of November 15.

J. H. Hackett followed on November 22 for a week and a



THE SEASON OF 1858-59

half. On Tuesday, November 23, he was first seen as Rip Van Winkle. During the engagement he played Falstaff in "Henry IV" and "The Merry Wives of Windsor," Solomon Swop in "A Yankee in England," Sir Pertinax MacSycophant in "The Man of the World," and Nimrod Wildfire in "A Kentuckian's Trip to New York in 1815."

Charles Bass had a farewell benefit on Monday, December 6, having previously been ill for ten weeks.

Italian opera opened on Thursday, December 8, remaining practically four weeks, the artists being Piccolomini,

Poinsart, Laborde, Ghioni, Carl

Formes, Brignoli, Florenza, Tamaro, Dubreuil, Weinlich, Baratina, Quinto, Coletti, and Lorini. The first Saturday night performance on record in this theatre was on Christmas night, December 25, 1858, when Laborde sang in "Norma."

"The Corsican Brothers" had its first Boston presentation Thursday, January 6, 1859, with E. L. Davenport and Edwin Adams in the cast.



Billy Morris



Lon Morris

THE BOSTON THEATRE

On Saturday evening, January 8, Robert Stoepel's symphony "Hiawatha" was performed for the first time in public, with an orchestra of fifty and a chorus from the Handel and Haydn Society, the soloists being Mrs. I. I. Harwood, Harrison Millard, and J. Q. Wetherbee. Matilda Heron (Mrs. Robert Stoepel) recited extracts from Longfellow's poem.

"The Corsican Brothers" was continued for the week of



J. C. Trowbridge

January 10. E. L. Davenport had a benefit on January 14, when "The Love Chase" was played in conjunction with "The Corsican Brothers," and Morris Brothers, Pell and Trowbridge's Minstrels and Cowbell-o-gians appeared "after their concert is over in School Street."

"The Cataract of the Ganges" was produced on January 17, 1859, with the stud of horses from James M. Nixon's circus, and ran

six weeks, closing on February 26, which date also ended Mr. Barry's lease of the theatre. After that time he remained three years as agent, letting the house to any manager who wished to rent it, and at times hiring it himself for some special engagement.

The first Wednesday matinee ever given in the Boston Theatre took place on January 26, 1859, the play being

THE SEASON OF 1858-59

"The Cataract of the Ganges," and the receipts being \$596.90.

James Pilgrim had a benefit on Saturday evening, February 12, 1859, this being the first dramatic attraction to play on a Saturday night. The beneficiary was seen as Con O'Grady in "Americans Abroad"; Edwin Adams played Jere Clip in "The Widow's Victim," and gave imitations of famous actors; Henrietta Lang danced a character dance; Lon and Billy Morris and Johnny Pell rendered a comic banjo trio; F. J. Horton appeared as Paddy Miles in "The Limerick Boy," and the company played "Faint Heart Never Won Fair Lady."

In the latter part of February the auditorium was floored over level with the stage and several balls were given, the first being that of the Boston Light Infantry, familiarly known as "The Tigers," the date being February 28. This was followed by the Mount Vernon Ball on March 4, the Firemen's Military and Civic Ball on March 18, and a Grand Juvenile Ball on March 23.



Johnny Pell

Mr. Barry reopened the theatre on April 5 with a spectacular production of "Faust and Marguerite," which ran four weeks with slight interruptions.

On April 25, 1859, Mr. and Mrs. E. L. Davenport took a

THE BOSTON THEATRE

benefit, when, in addition to "The Merchant of Venice," "Our American Cousin" was played for the first time here, E. L. Davenport being the Asa Trenchard and N. T. Davenport the Lord Dundreary.



Dan Setchell as Madame
Vanderpants

Mrs. Barrow returned to the theatre for two nights, playing "Retribution" and "The Love Chase" on April 28 and "King Rene's Daughter" and "She Stoops to Conquer" on the 29th.

On Wednesday evening, April 27, Dan Setchell was the beneficiary, "Paul Pry" and "Our American Cousin" being the plays. In the latter Mr. Setchell was seen as Asa Trenchard in the first act, Lord Dundreary in the second, and Binney the butler in the third. E. L.

Davenport assumed the rôle of Asa Trenchard in the second and third acts, while N. T. Davenport was the Dundreary of the first and third, and W. H. Curtis played Binney in the first and second.

W. E. Burton opened on May 2 and played a week and a half in his comedies. On May 9 and 10 he appeared as Christopher Crookpath in "The Upper Ten and Lower Twenty," another version of the French original of "The Streets of New York."

Italian opera came again on Thursday, May 10, the principals being Laborde, Gazzaniga, Phillips, Ghioni, Stefani,

Boston Theatre.

COMPLIMENTARY BENEFIT —TO— THOMAS BARRY

On Tuesday Evening, June 7, 1859.

On Tuesday Evening, June 7, 1859,

Will be performed Tobin's Comedy in 3 Acts, of The

HONEY-MOON!

With the following Powerful Cast :

DUKE ARANZA, by.....Mr JAMES E. MURDOCH
His First Appearance at this Theatre.

ROLANDO, by.....Mr. E. ADAMS
JACQUES, the Mock Duke, by.....Mr. SETCHELL
LOPEZ, by (his First Appearance at this Theatre.).....Mr. W. H. NORTON
MONTALBAN, by.....Mr. READ
BALTHAZAR, by.....Mr. BARRY
CAMPILLO, by.....Mr. SANDFORD
Servants, by.....Messrs. Sheffrey, Otis, and Seaver.

JULIANNA, by.....Mrs. BARROW
VOLANTE, by.....Mrs. E. L. DAVENPORT
ZAMORA, by.....Miss CLARKE

To conclude with Dr. Goldsmith's excellent Comedy, in 3 Acts, of

SHE STOOPS TO CONQUER

with the following Great Distribution of Characters :

YOUNG MARLOW, by.....Mr. E. L. DAVENPORT
HARDCASTLE, by.....Mr. JOHN GILBERT
His First Appearance in Boston for Twelve Months.

TONY LUMPKIN, by.....Mr. SETCHELL
HASTINGS, by.....Mr. N. T. DAVENPORT
SIR CHARLES MARLOW, by.....Mr. W. H. CURTIS
DIGGORY, by.....Mr. J. ADAMS
Roger, by.....Mr. Sheffrey | Stingo, by.....Mr. Stephens
Thomas, by.....Mr. Verney | Slang, by.....Mr. Price
JEREMY, by.....Mr. SANDFORD

Miss HARDCASTLE, by.....Mrs. BARROW
Mrs. HARDCASTLE, by.....Mrs. JOHN GILBERT
Her First Appearance in Boston for Twelve Months.

Miss NEVILLE, by.....Miss JOSEPHINE ORTON
Dolly, by.....Miss Burbank

THE SEASON OF 1858-59

Sbriglia, Florenza, Carl Formes, and Mlle. Poinsart. This company remained until June 11, the last four performances being given at fifty cents all over the house.

Thomas Barry had a benefit on Tuesday, June 7, when the volunteers included James E. Murdoch, E. L. Davenport, Dan Setchell, John Gilbert, Edwin Adams, Mrs. Barrow, Josephine Orton, Mrs. Davenport, and Mrs. Gilbert.

At Thomas Comer's benefit on Saturday evening—it being the law that Saturday evening performances must close by eleven o'clock—the bill was so long that the farce of "Box and Cox," with which E. L. Davenport and Edwin Adams were to close the programme, was played in its entirety in about five minutes and the curtain descended on the minute of



Piccolomini

eleven, Mr. Barry being so eager to keep within the limits of the law that he himself gave the curtain signal. Earlier in the evening Annie Clarke made her first appearance in this theatre, playing in "Mr. and Mrs. Lillywhite" with Mr. and Mrs. Gilbert and G. D. Chaplin.

Boston Theatre.

COMPLIMENTARY BENEFIT —TO— THOMAS BARRY

On Tuesday Evening, June 7, 1859.

The friends of THOMAS BARRY, in view of the close of his connection with the Boston Theatre, as Lessee and Manager, are desirous of testifying their approbation of his conduct as a Manager, an Artist, and a Gentleman. They have, therefore, tendered to him a Complimentary Benefit, and the following named gentlemen have been appointed a Committee to carry out this object. It is hoped that this Benefit may be a substantial testimonial of the high appreciation of the public of the high character of the beneficiary.

Executive Committee.

JOHN S. TYLER,
A. H. FISKE,
EDWARD RIDDLE,
JOHN H. EASTBURN,
T. E. CHICKERING,

WM. W. TUCKER,
N. A. THOMPSON,
EDMUND BOYNTON,
R. W. NEWTON,
J. P. BRADLEE.

T. E. CHICKERING, *Secretary of Committee.*

General Committee.

Thos. Wetmore,
Joseph N. Howe,
Henry Lee, Jr.,
Jas. W. Paige,
Joseph Whitney,
Chas. Amory,
Jas. Read,
George Lunt,
George B. Upton,
Sidney Bartlett,
Franklin Haven,
Sampson Reed,
Wm. Amory,
Charles G. Greene,
Charles Hale,
Henry Cabot,
John E. Lodge,
Wm. Thomas,
Ezra H. Baker,
Thos. Blanchard,
Peter R. Dalton,
Lewis Rice,
M. H. Sandford,
E. F. Cutter,
H. K. Horton,
Thomas Dwight,
Frederick Tudor,
Charles Larkin,
Geo. N. Faxon,
Stephen M. Weld,
T. W. Parsons, Jr.,
Wm. Heywood,
W. W. Clapp, Jr.,
C. C. Holmes,
M. S. Pike,

Calvin A. Richards,
C. H. Allen,
H. E. Bailey,
Alvin Adams,
C. F. Gardner,
F. A. Osborne,
James Oakes,
F. U. Tracy,
D. D. Kelly,
Frederick Kidder,
Josiah Quincy, Jr.,
S. H. Fessenden,
Paran Stevens,
John H. Robinson,
C. C. Felton,
Jonathan Preston,
Henry A. Pierce,
J. Amory Davis,
John A. Andrew,
Henry Wainwright,
O. Tompkins,
D. H. Bayley,
Seth E. Sprague,
Ed. C. Cabot,
Thos. B. Wales,
Horatio Harris,
N. H. Emmons,
E. C. Bailey,
R. Worthington,
W. H. Spooner,
Otis Kimball,
M. D. Kimball,
C. O. Rogers,
J. T. Stevenson,
Joseph F. Hovey,

Elisha Hathaway,
J. H. Foster,
J. B. Glover,
E. D. Brigham,
John Foster,
Geo. I. Robinson,
C. J. B. Moulton,
A. H. Rice,
F. W. Lincoln, Jr.,
T. B. Lawrence,
J. F. Marsh,
Nath'l Greene,
Thos. Simmons,
George W. Warren,
Wm. V. Hutchins,
Francis Boyd,
A. W. Thaxter, Jr.,
W. H. Davis,
F. W. Lincoln,
W. Schouler,
John Clark,
Geo. S. Hillard,
J. D. Bates, Jr.,
Eben Wright,
Fred. A. Brown,
Curtis Guild,
T. W. Pierce,
D. N. Haskell,
Edward F. Hall,
Isaac F. Shepard,
Henry A. Snow,
Justin Jones,
George O. Brastow,
Elisha G. Tucker,
C. L. Woodbury,

J. M. Barnard,
Sidney Webster,
P. G. Fiske,
Samuel Hatch,
Ovis Rich,
Harvey D. Parker,
George Young,
G. J. F. Bryant,
Martin Brimmer,
Edward C. Bates,
B. F. Stevens,
Samuel Hooper,
Ezra Forristall,
James Lodge,
Nathaniel Hooper,
Nathaniel G. Greene,
J. E. Henshaw,
David Thaxter,
S. W. Waldron, Jr.,
C. C. Hen-haw,
George H. Childs,
David Sears, Jr.,
Charles H. Warren,
Charles Gordon,
Wm. Dehon,
Thomas Goddard,
Wm. W. Greenough,
H. H. Hunnewell,
N. D. Hubbard,
N. Greenwood,
Theo. Lyman,
Moses G. Cobb,
James Dana,
Timothy T. Sawyer,
Addison Gage.

The following Eminent Artists have volunteered their valuable services:

Mr. JAMES E. MURDOCH,
Mrs. BARROW,
Mrs. E. L. DAVENPORT,
Mrs. JOHN GILBERT,
Mr. E. L. DAVENPORT,
Mr. JOHN GILBERT,
Mr. E. Adams,
Mr. Setchell,
Miss Josephine Orton,
And, by permission of E. L. DAVENPORT, Esq., the Ladies and
Gentlemen engaged at the Howard Athenaeum.

LEADER OF THE ORCHESTRA, Mr. THOS. COMER

Doors Open at 7 | Performance Commence at 7 1-2
Private Boxes, \$6.00 | Family Circle, 25 cts.
Parquette, Balcony, & 1st Tier of Boxes, . 50 | And Seats, 15 cts.

CHAPTER VIII

THE SEASON OF 1859-60

No regular dramatic company was engaged for the season of 1859-60. The time was filled by combinations, the theatre at times being closed for a week or more. The season opened on October 3 with two weeks of Italian opera, the principals being Adelaide Cortesi, Madame and Signor Gassier, Amalia Strakosch, Pauline Colson, Brignoli, Stigelli, Marcel Junca, Amodio, Quinto, and Müller. Signor Muzio and Maurice Strakosch were the musical directors, Theodore Thomas leader, Amati Dubreuil stage-manager, and Mr. Hensler chorus-master. "Il Poliuto" was the opening piece and the only novelty. At the farewell matinee on October 15, "La Traviata" and the final duet of "La Favorita" were given. Henry Squires made his Boston début as Alfred in the former piece and Miss Abby Fay, "the eminent Boston cantatrice," sang "Caro Nome del Mio Cor."

The Ravel Family appeared under Thomas Barry's management on Tuesday, November 1, and remained seven weeks. The members of this troupe were Gabriel and François Ravel, Maria Hennecart, Marietta Zanfretta, Young America, the Martinetti Family (Julian, Philippe, Ignatius, Mme. Martinetti, and Master Paul), Paul Brilliant, Lina Windel, the Lehmans, and others. Their last performance was on Saturday afternoon, December 17.

On December 20, 1859, the auditorium having again been

THE SEASON OF 1859-60

floored over, a grand ball was given by the Second Battalion of Infantry, Gilmore's Band furnishing the music. Promenade concerts were also given by Gilmore's Band on the afternoons and evenings of December 21 and 24.

On January 2, 1860, the name of the theatre was changed to the "Boston Academy of Music," which title it retained for nearly three years. This was to bring it into line with the Academies of Music in New York, Brooklyn, Philadelphia, and Baltimore, all large theatres, built for opera-houses. The great chandelier was installed and was first shown to the public on January 2, 1860, the announcements stating that it was "the largest ever used in any theatre, either in this country or in Europe." It was made by Cornelius & Baker of Philadelphia and placed in position by their agents, N. W. Turner & Co. of Boston.



Adelina Patti

Italian opera opened on the above date with Pauline Colson, Adelina Patti, Mme. Strakosch, Stigelli, Brignoli, Marcel Junca, Susini, Ferri, and Dubreuil. Adelina Patti made her Boston début in "Lucia di Lammermoor" on Tuesday evening, January 3, 1860. This opera season lasted five weeks. Concerts were given on the

THE BOSTON THEATRE

Sunday evenings, Rossini's "Stabat Mater" being sung on January 8 and Donizetti's "The Martyrs" on the 15th. The concert of January 22 introduced no oratorio, but "The Creation" was given on the 29th. "Sicilian Vespers" and "Saffo" were the novelties of the season.



Ella Zoyara

Mr. Barry had a benefit on Thursday evening, February 2, when the following artists volunteered: Pauline Colson, Amalia Strakosch, Stigelli, Amodio, Marcel Junca, Mrs. Barrow, Mrs. Davenport, Emily Mestayer, E. L. Davenport, Dan Setchell, A. W. Fenno, W. Reynolds, and Mr. Bates.

A company headed by Mrs. John Wood and Joe Jefferson opened on February 6 and remained two weeks, playing "The Unequal Match," "The Loan of a Lover," "Jenny Lind," "Somebody Else," "The Invisible Prince," "A Roland for an Oliver," "Fortunio," "The Rough Diamond," "All That Glitters Is Not Gold," and "Mischief Making." The other members of the company were Emily Mestayer, Miss Gimber, A. H. Davenport, Harry Pearson, Harry Russell, and Messrs. Munro, Wall, and Kingsland.

Beginning March 5, 1860, Cooke's Royal Amphitheatre played an engagement of five weeks, the principal performers being the Hanlon Brothers, Ella Zoyara, James Robinson, Joe Pentland, and W. Cooke. The Hanlons were at that time the foremost gymnasts in the world, being *bona fide* brothers and



THE SEASON OF 1859-60

six in number, though William did not appear here at this time owing to an injury from which he was suffering. Ella Zoyara was in reality a man named Omar Kingsley, who mystified audiences all over the world by appearing as a female rider. The deception was kept up when he was off the stage and it was a long time before the truth about his sex was made public. Being a man, he could perform feats impossible to women, and his equestrianism often created a positive furore. Two equestrian spectacles, "The Field of the Cloth of Gold" and "The Bronze Horse," were produced during this engagement. In



Fabbri

the middle of the last week the name of the company was suddenly changed to "Nixon's Troupe of Equestrians, from Astley's Royal Amphitheatre, London."

On April 23 "Evangeline," by the author of "Geraldine," was presented, with Miss Bateman, "the Renowned Child-Artiste," as the star, and ran one week, the company including George Jordan, C. Kemble Mason, H. Pearson, N. Davenport, T. S. Cline, Mrs. C. Hale, and Dan Setchell.



Kate Bateman

Henry W. Fenno had a benefit on May 10, with these volunteers: Mr. and Mrs. Henri Drayton, Wyzeman Marshall,

THE BOSTON THEATRE

Thomas Barry, David Hanchett, Fanny Mowbray, Dan Setchell, J. P. Ordway, F. I. Kent, W. J. LeMoyne, E. Thompson, N. T. Davenport, M. W. Fiske, L. F. Rand, Laura LeClaire, W. H. Danvers, Oriana Marshall, F. S. Finn, Mrs. Harwood, Mrs. Barry, Lizzie Emmons, J. C. Dunn, Mrs. Maria Rainforth, Prof. Harrington, Mrs. F. I. Kent, Mrs. Marshall, C. F. Jones, Augusta LeClaire, Caroline Howard, O. H. Chenery, F. C. Hudson, C. Eaton, G. Eaton, and F. Chaplin.

Lawrence Barrett, who was then billed as L. P. Barrett, took a benefit on May 19, when "The Hunchback" and "The Irish Captain" were played.

Beginning May 23 the Cortesi Italian Opera Company from Havana gave six performances, the principals being Cortesi, Gazzaniga, Phillips, Miss Montmorency, Signora Garoffi, Musiani, Tamaro, Amodio, Susini, Rubio, Nanni, Barili, and Bellini.



Prof. Anderson, the
Wizard of the North

On Tuesday, June 12, Mr. and Mrs. Henri Drayton had a benefit, giving "Never Despair" and "Love's Labour's Lost," the Draytons playing all the parts in both pieces. Señor Oliviera, violinist, appeared with them.

On June 20 the Cortesi Opera Company reappeared for seven performances, the artists at this time being Madame Fabbri, Frezzolini, Phillips, Cortesi, Amodio, Musiani, Barili, Rubio, and Bellini. The operas given were "Nabucodnosor," "Lucia," "Ernani," "Rigoletto," "Il Trovatore," and "Saffo."



Nearly Young

Almael B. B. B.

THE SEASON OF 1859-60

Professor Anderson, "the Wizard of the North," a clever magician, opened on July 4, and remained until August 3. For the last three days of his stay he was seen as Rob Roy McGregor in the opera of "Rob Roy." Brookhouse Bowler, Aynsley Cook, and members of Professor Anderson's family sang in his support, and the programme announced that "all the available dramatic talent in Boston had also been retained," the company including Mr. LeMoyne, Mr. Sheridan, and Mr. Lennox.

The Cadet Zouaves, under the command of Colonel Ephraim Elmer Ellsworth, an organization of young men from Chicago who far outshone all other military companies of that time in soldierly appearance and perfection of drill, gave exhibitions in the theatre on the evening of July 24 and the forenoon of July 25, 1860. Mr. Barry made a speech at the performance of July 24 saying that



Col. E. E. Ellsworth

the audience of that evening was the largest which had ever assembled within the walls of the Boston Theatre. The service uniform of the Zouaves consisted of small tasseled caps without visors, short embroidered jackets, baggy short breeches, and high leggings over their shoes. Louis James, afterward the leading man of the theatre, and now a Shakespearian star, was a member of the Zouaves. Colonel Ellsworth was killed early in the Civil War at Alexandria, Virginia, by a man named Jackson, from the flagpole of whose house the Colonel had hauled down a Confederate banner.

CHAPTER IX

THE SEASON OF 1860-61

THE season of 1860-61 was opened by the Ravels, who occupied the theatre with their pantomimes for three weeks, beginning on August 8.

Mr. and Mrs. Henri Drayton appeared on September 17, 19, 21, and 22, the two performers giving the entire entertainment of sketches, impersonations, and songs.

A season of Italian opera lasting only one week began October 1, the singers being Cortesi, Adelaide Phillips, Musiani, Manni, and Amodio. The operas were "Il Poliuto," "The Barber of Seville," "Il Trovatore," and "La Traviata."



The Prince of Wales
1860

The great event of the season was the grand ball given in the theatre on October 18 to the Prince of Wales, now King Edward VII of England. The decorations were more elaborate than ever before, and the Melodeon next door was used as a supper-room, a door having been cut through the solid brick wall to enable the dancers to reach the hall without going into the open air. The Prince was a young man then, with the same magnetism and charm of manner which have made his popularity certain in every country that he has visited. His coming at that time did a great deal toward cementing the friendship between this country and Great





L. Douglas

THE SEASON OF 1860-61

Britain, for it created a great good feeling, and the Prince of Wales Ball is perhaps the most important event that has ever taken place within the walls of the Boston Theatre. While the decorations were still in position two promenade concerts were given on October 19 and 20.

On October 24 a Vox Populi Concert was given under the management of Henry C. Jarrett, this being his first appearance at this theatre, where he afterwards became manager. A Vox



C. W. Couldock



Charlotte Cushman as Romeo

Populi Concert was one at which each person attending had an opportunity to vote for one of the rival candidates for the presidency, Abraham Lincoln and Stephen A. Douglas.

Charlotte Cushman began a four weeks' engagement on November 28, being sup-

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ported by C. W. Couldock, John Gilbert, George Pauncefort, Harry Pearson, Viola Crocker, Lizzie Emmons, Mrs. John Gilbert, and Mrs. Thomas Barry. She played "Henry VIII," "The Stranger," "Simpson and Co.," "Guy Mannering,"



Isabella Hinckley



Stigelli

"Macbeth," and "Romeo and Juliet." At this time, in addition to her customary female rôles, she played Cardinal Wolsey in "Henry VIII" and Romeo in "Romeo and Juliet."

Spaulding and Rogers's Circus opened on February 4, 1861, for four weeks, presenting the spectacle, "Tippoo Saib," for two weeks, "The Merchant's Steed of Syracuse" for the third, and "Mazeppa" for the fourth.

Another season of Italian opera began on March 11 and lasted four weeks, the principals being Colson, Phillips,

THE SEASON OF 1860-61

Isabella Hinckley, Kellogg, Brignoli, Susini, Stigelli, and Barili. The operas were "Martha," "Lucia," "Il Giuramento," "The Masked Ball," "Ernani," "Linda," "Rigoletto," "The Jewess," "La Sonnambula," "Don Giovanni," "The Barber of Seville," and "I Puritani." Clara Louise Kellogg made her first Boston appearance at this time, the date being March 19, 1861, and the opera, "Linda di Chamouni."

This was the shortest season the theatre has ever known, as only sixteen weeks in all were played, and the doors closed on April 6. The approaching war had probably much to do with the condition of the business, as the first gun of the Rebellion was fired only six days after the final performance.



Clara Louise Kellogg

CHAPTER X

THE SEASON OF 1861-62

THE season of 1861-62 opened with a company under the management of James M. Nixon with Edwin Forrest as a stock star, supported by John McCullough, Mark Smith, J. H. Allen, Thomas Barry, Mrs. Farren, Mrs. Gladstone, and Mrs. LeBrun. Mr. Forrest played but three or four times



Mark Smith



Julia Daly

each week, the intervening performances being given by Julia Daly (Mrs. Wayne Olwyne), a dialect actress who played "The Female American Cousin," "The Irish Emigrant Girl," etc.,



THE SEASON OF 1861-62

and by Señorita Cubas and Señor Ximenes, who appeared with Miss Daly and in musical farces of their own. This engagement lasted eight weeks, during which time Mr. Forrest was seen in "Damon and Pythias," "Hamlet," "King Lear," "Virginius," "Jack Cade," "Macbeth," "Pizarro," "The Gladiator," "Metamora," "William Tell," "Richard III," and "The Lady of Lyons."

Henry W. Fenno had a benefit on November 19, 1861, on which occasion Thomas Barry played Shylock in a scene from "The Merchant of Venice," Mark Smith



Isabella Cubas



Carlotta Patti

and other members of the company played "The Old Guard," George Pauncefort and his pupil Annie L. Brown were seen in "The Little Treasure," Cubas and Ximenes danced, and the Dyer Zouaves of Roxbury gave an exhibition drill.

Carlotta Patti was first heard here in concert on the afternoon of November 6, 1861, other concerts being given on the afternoon of the 9th

THE BOSTON THEATRE

and the evening of the 10th. Harry Sanderson, the pianist, was one of the supporting company.

Italian opera was heard the week of November 25, the artists being Kellogg, Hinckley, Strakosch, Comte-Bochard, Brignoli, Susini, and Dubreuil. On the evening of Novem-



Charles and Alexander Hermann



George, William, and Alfred Hanlon

ber 28, 1861, it was announced that Captain Wilkes and the officers of the *San Jacinto* had accepted an invitation and would be at the opera that evening, the first appearance of Madame Comte-Bochard. This was the time that Captain Wilkes had brought to Boston for imprisonment in Fort Warren the Confederate envoys, Mason and Slidell, whom



Charles Miers

THE SEASON OF 1861-62

he had taken by force from a British vessel, the Trent, thereby nearly forcing this country into war with England. For the final Saturday matinee of the opera it had been announced that the fourth act of "Il Trovatore" would be given, together with the whole of "Lucrezia Borgia" and of "Les Noces de Jeanette." On the day of the performance, however, there was an apology in the programme which stated that by mistake the music of the "Miserere" had been sent to New York, and consequently that selection could not be given. This seems strange in these days when the musician who did not know the "Miserere" by heart would be a curiosity.



James W. Wallack

Hermann the magician came on December 2 and remained three weeks. This was Charles, the uncle of the later-known Alexander Hermann, who traveled with him at that time as assistant.



Joseph Jefferson

Goodwin and Wilder's Circus opened on December 23 and played two weeks with indifferent success, it being a peculiar fact that a circus performance on a stage has never drawn well in Boston, although a circus in its own tents is a most powerful magnet.

On January 13, 1862, the same company presented "The Cataract

THE BOSTON THEATRE

of the Ganges," having as an added attraction the Hanlon Brothers, George, William, and Alfred, who were featuring



Mme. Varian

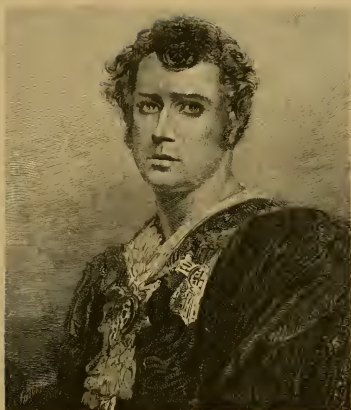
William Hanlon in Zampillaerostation. This elongated word was coined by James Lingard, the manager of the Bowery Theatre, New York, and simply means a performance on the flying trapeze. The grace and dash of Mr. Hanlon in this wonderful act, which was then entirely new, created a marked sensation at the time. As no net was used beneath the trapeze, the danger was much greater than nowadays, and the

fearlessness of the handsome young athlete added decidedly to the attraction of the feats.

Henry C. Jarrett brought from New York a wonderful coterie of artists who had been playing at the Winter Garden. They opened on February 17, 1862, and remained two weeks. The leading actors were William Wheatley, J. W. Wallack, E. L. Davenport, Mark Smith, Thos. Placide, Mrs. Barrow, Julia Irving, Agnes Cameron, Mrs. J. W. Wallack, Mrs. Barry, and Mrs. Vincent. For the second week J. H. Hackett was added to the company. The plays were "The School for Scandal," "London



John McCullough



JAMES WILLIAM WALLACK.

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THE SEASON OF 1861-62

Assurance," "Julius Cæsar," "Hamlet," "Jane Shore," "The Dramatist," "Werner," "Black-Eyed Susan," "Wild Oats," "Henry IV," "The Rivals," "The Merry Wives of Windsor," "Perfection," and "Speed the Plough." On March 3 John E. Owens played Solon Shingle in "The People's Lawyer."

Italian opera was heard for the fortnight beginning March 31, with concerts on Sundays, April 6 and 13. The principals were Kellogg, Elena D'Angri, Hinckley, Mme. Varian, Brignoli, Susini, Ypolito, Barili, Cubas, and Ximenes. There were no novelties in their repertoire.

On April 21, Henry C. Jarrett brought another remarkable

company for a four weeks' stay, including John Gilbert, William Wheatley, E. L. Davenport, John E. Owens, G. C. Boniface, L. R. Shewell, Chas. Barron, Ed. Lamb, Mrs. W. C. Gladstane, Emma Taylor, Mary Wells, Mrs. Skerritt, and Mrs. George Ryer. This company was seen in comedy only, the offerings being "The Rivals," "Money," "The Heir at Law," "The Poor Gentleman," "Wild Oats," "London Assurance," "A Cure for the Heartache," "Speed the Plough,"



Charles Barron



Adah Isaacs Menken and Alexandre Dumas

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"The Inconstant," "The Toodles," "Married Life," "Black-Eyed Susan," "The School for Scandal," "She Stoops to Conquer," "The Happiest Day of My Life," "Mr. and Mrs. Lillywhite," "The Serious Family," "Sweethearts and Wives," "The Love Chase," "The Rough Diamond," "The Tragedy Rehearsed," "The Hunchback," and "The Road to Ruin."

Mrs. Barrow was added to the company on May 6.

On May 21 "Macbeth" was played by the Avon Dramatic Club, assisted by Mrs. Farren, for the benefit of the Massachusetts Soldiers' Fund. The title rôle was taken by James Bogle, proprietor of a local hair-dressing establishment and manufacturer of Bogle's Hyperion Fluid.

For Thomas Comer's benefit, on June 20, "The Poor Gentleman" and "The Loan of a Lover" were played.



Adah Isaacs Menken

Henry W. Fenno, the former treasurer, died during this season and a benefit was given on July 30, 1862, for his widow and children. Mr. and Mrs. Thomas Barry and G. G. Spear presented "The Victor Vanquished"; an elegiac address, written by B. P. Shillaber, was read by W. H. Smith; "Delicate Ground" was played by E. F. Keach, J. A. Smith, and Lizzie Emmons; Adah Isaacs Menken was seen in "Lola Montez, or Catching a Governor," in which she danced a *pas seul* from "La Giselle"; Professor Harrington ventriloquized; James Pilgrim



ALEXANDRE DUMAS

THE SEASON OF 1861-62

offered "The Limerick Boy"; and musical and terpsichorean artists filled out the bill. This was the only appearance of Adah Isaacs Menken in the Boston Theatre. She was born of French and Spanish parents in New Orleans in 1835, her maiden name being Dolores Adios Fuertes. She first married Alexander Isaacs Menken, a musician, her successive husbands being John C. Heenan, the prize-fighter, R. H. Newell, the humorist (Orpheus C. Kerr), and James Barclay. She had a brilliant and varied career, both here and in Europe, where she fascinated Alexandre Dumas, the French novelist. She wrote a book of poems entitled "Infelicia" and died in Paris, where she lies in the Jewish cemetery at Montparnasse, the inscription on her tombstone at her own request being "Thou Knowest."



Thomas Comer

CHAPTER XI

THE SEASON OF 1862-63

At the beginning of the season of 1862-63 J. M. Nixon was billed as manager, the opening attraction being the Ravel Family, who were featuring "Young America" in a flying trapeze performance, their stay being for three weeks. "Young America" was a pretty and daring youngster, whose real name



"Young America"
Master John Haslam

was John H. Haslam. By one of those strange turns of the wheel in theatrical life, he has been for several years associated with the Hanlon Brothers as stage-manager and pantomimist, so that the first and second exponents in America of the flying trapeze afterward became business associates. The Ravels were supported by a small dramatic company, consisting of Thomas Placide, G. G. Spear, I. L. Barrett, H. Lampee, Mrs. Barry, Viola Crocker, Mrs. Flood, and Mrs. Nourse.

Italian opera, with Carlotta Patti, Borchard, Strakosch, Brignoli, Amodio, and Dubreuil, filled the week of October 6, the operas being "Lucia," "Il Trovatore," "La Sonnambula," "Lucrezia Borgia," and "I Puritani."

Thomas Comer had a benefit on October 17, 1862, when among other attractions Abijah L. Thayer offered banjo and

THE SEASON OF 1862-63

vocal eccentricities, "for this time only under any circumstances, and for the first time in seven years."

On November 24, 1862, Edwin Booth returned to Boston after his European sojourn and began a four weeks' engagement, a company having been engaged for him by Orlando Tompkins, who thus began his first connection with theatrical business, although he had been previously a stockholder in the corporation. The name of the establishment was changed back to the Boston Theatre, which name it has fortunately retained



William Rufus Blake

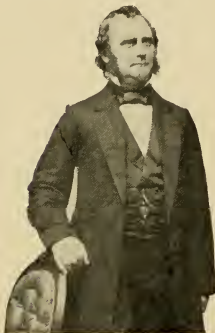


Sam Emery

until the present day, with the exception of the six weeks' run of the Grand Opera Company in February and March, 1863, when it was again called the Academy of Music. Edwin Booth's company included W. H. Smith, H. F. Daly, J. J. Prior, J. W. Lanergan, Owen Marlowe, Chas. Walcott, Jr., T. E. Owens, Wilkins, Davis, Browne, Russell, Arthur, Keene, Everett, Francis, Mrs. Julia Bennett Barrow, Emily Mestayer, Mrs. Florence, Minnie Foster, and Miss Anderson. The plays were "Hamlet," "Othello," "Romeo and Ju-

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liet," "Richelieu," "The Lady of Lyons," "The Merchant of Venice," "Katharine and Petruchio," "The Apostate," "The Iron Chest," "Richard III," "Much Ado About Nothing," and "Don Cæsar de Bazan."



Wyzeman Marshall

Edwin Forrest followed on December 22 for two weeks, J. H. Hackett playing Falstaff in "Henry IV" and "The Merry Wives of Windsor" at the performances when Mr. Forrest did not appear. The company comprised John McCullough, William Wheatley, George Becks, J. G. Burnett, J. Taylor, J. W. Collier, W. H. Leake, Germon, Post, Cartland, Mrs. H. P. Grattan, Kingsland, Carroll, Sinclair,

Miss Clara Day, Mrs. J. H. Allen, Madame Ponisi, and Mrs. LeBrun. Forrest's plays were "Jack Cade," "Metamora," "The Gladiator," "Richelieu," "The Broker of Bogota," "Richard III," "Macbeth," and "King Lear."

The Grau Italian Opera Company began on February 9 a six weeks' engagement, during which for the last times the theatre was called the Academy of Music. The principals were Kellogg, Lorini, Moreni, Cordier, Strakosch, Brignoli, Susini, Amodio, Mac-



Madame Anna Bishop



JOHN McCULLOUGH.

THE SEASON OF 1862-63

caferri, and Stockton. "Dinorah" had its first Boston production on February 12, 1863, with Angelina Cordier as prima donna. Rossini's "Stabat Mater" was brought out on Sunday, March 1.

Wyzeman Marshall became manager of the theatre on Monday, March 23, 1863, his first venture being Paul Juignet's Company of French Comedians who stayed one week, presenting during that time "Camille," "La Joie Fait Peur," "Le Portier," "Le Piano de Berthe," "Margot," "La Pluie et le Beau Temps," "La Rose de St. Fleur," "Le Feu au Couvent," "Pascal et Chambord," "Risotte le Millionaire," "Une Caprice," and "La Corde Sensible." The business done by this attraction was the smallest ever known in this theatre, a matinee drawing but \$12.50.



Carl Zerrahn

The Hernandez-Ravel Troupe followed on March 30 for three weeks. There were in reality no Ravels in this company, which was headed by A. M. Hernandez, a skilled guitar-player and clown, who at times played on fourteen different instruments. The other members were Mlle. Galetti, Marietta Zanfretta, Marietta Ravel, Misses J. and M. A. Lehman, Tophoff, A. Grossi, F. Siegrist, A. Lehman, Henry Moreni, and J. C. Franklin.

Carl Zerrahn gave a concert on Sunday, April 12.

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Madame Anna Bishop and Gilmore's Band were heard on April 19.

Mrs. Barrow's "Great Comedy Combination" opened on



W. J. LeMoyne

April 20, 1863, and remained two weeks, playing "Town and Country," "The Rough Diamond," "The School for Scandal," "Money," "Speed the Plough," "The Rivals," "The Lottery Ticket," "London Assurance," "Wild Oats," "Uncle Frizzle," "John Bull," "Don Caesar de Bazan," "She Stoops to Conquer," "The Stranger," and "The Wonder." The company consisted of Mrs. Barrow, Mary Carr,

Mrs. Sedley Brown, Rachel Johnson, Mrs. E. L. Davenport, Mrs. H. Chapman, Mrs. Biddles, Miss M. Newton, George Vandenhoff, William Rufus Blake, Sam Emery, F. E. Aiken, William Scallan, W. J. LeMoyne, J. Duff, W. H. Curtis, J. Biddles, N. D. Jones, Parker, and Wyatt. William Rufus Blake died suddenly during this engagement, his last rôle being Sir Peter Teazle on April 21, 1863.

Mr. and Mrs. W. J. Florence began a two weeks' engagement on May 4, presenting "Dombey and Son," "Mischievous Annie," "The Young Actress," "Shandy Maguire," "A Lesson for Husbands,"



Mrs. D. P. Bowers



THE SEASON OF 1862-63

"The Knight of Arva," "Temptation," "The Returned Volunteer," "Thrice Married," and "The Poor of Ireland." "The Colleen Bawn" received its first Boston presentation on May 11, 1863, with W. J. Florence as Myles na Coppaleen. As the Florences were compelled by previous engagements to leave the city, and as the play had made a great success, it was continued the week of May 18, with William Wheatley as Myles.

Gottschalk the pianist appeared in concert on Sunday, May 10.

Mrs. D. P. Bowers commenced a three weeks' engagement on May 25, playing "The Mystery of Audley Court" all of the first week, the other two being given up to "The Hunchback," "Plot and Passion," "Love's Sacrifice," "The Lady of Lyons," "The Stranger," "Lucretia Borgia," "Ingomar," "Katharine and Petruchio," and "Camille."

Emily Thorne was seen the week of June 15 in "The Little Treasure," "The Governor's Wife," "The Daughter of the Regiment," "Nine Points of the Law," and "The Unequal Match." On June 16 she also appeared as the Goddess of Liberty and sang "Shout for our Glorious Banner," with words by Charles Gayler and music by Mollenhauer. Miss Thorne was a daughter of Charles R.



Gottschalk



Emily Thorne as the Goddess of Liberty

THE BOSTON THEATRE

Thorne, Sr. She first married George Jordan, the actor, and afterward John Chamberlin, the hotel proprietor of Washington and Old Point Comfort. She was a beautiful woman, good looks being a not uncommon attribute in the Thorne family.

On June 22, 1863, Wyzeman Marshall had a benefit, when among other attractions were seen the Young Campbell Minstrels. This was a semi-amateur organization, whose members played under assumed names. One of the end men was called Billy Train, but he has since become famous as William H. Crane, the well-known comedian. Another member is now A. B. White, for several years past the manager of Austin and Stone's Museum in Boston. A third one was Charley Sutton, who, after a successful career as a black-faced comedian, became Hugo Bunth and originated the grotesque team of Bunth and Rudd, who set all Europe and America laughing at their eccentricities.



WILLIAM H. CRANE AS LE BLANC, IN "EVANGELINE."

Very Truly Yours

W. H. Crane.

April 16th 1877.

CHAPTER XII

THE SEASON OF 1863-64

FOR the season of 1863-64 Wyzeman Marshall was the manager, with J. G. Hanley for stage-manager, and the following company: W. H. Curtis, N. T. Davenport, Alvin Read,

C. M. Davis, F. O.

Savage, F. C. Baker,

J. L. Sandford, W. H.

Whalley, William Scal-

lan, William Jeffries,

J. Biddles, E. Barry,

J. Taylor, C. Somer-

ville, W. H. Hamblin,

T. Chandler, E. W.

Beattie, James McCoy,



Mrs. W. J. Florence



W. J. Florence

E. Burton, T. Preston, W. Hudson, Master Swindlehurst, Anna Cowell, Mrs. Stoneall, Mrs. N. T. Davenport, Mrs. J. Biddles, Mrs. F. S. Chanfrau, Mrs. Sylvester, Misses E. Hall, Blanche Gray, E. Johnson, Sylvester, Malvina, Amelia, Ellwood, Swindlehurst, Florence, Lees, and Kendrick. F. Suck was leader of the orchestra, Charles Witham, scenic artist, and John M. Ward, ticket-agent. James H. Hackett was the first star. In his one-week engagement, beginning August 24, 1863, he was seen in "Henry IV," "The Merry Wives of Windsor," "Rip Van Winkle," and "Monsieur Mallet."

Mr. and Mrs. Florence followed for four weeks of their

THE BOSTON THEATRE

repertoire, the play for the week of August 31 being "The Death Fetch," in which was introduced the famous Ghost Illusion for the first time in America. Their customary repertoire followed for the other three weeks.



Daniel E. Bandmann

On Saturday evening, September 26, 1863, Charlotte Cushman and Joseph Proctor played in "Macbeth" for the benefit of the Sanitary Commission.

Isabella Cubas, supported by W. H. Edgar, followed for another four weeks, opening on September 28 in "The French Spy." They also pre-

sented "Narramatta," "The Wizard Skiff," and "The Flying Dutchman," Cubas playing Vanderdecken in the last-named piece, a character that is now exclusively acted by men.

Daniel E. Bandmann made his Boston debut on Saturday evening, October 24, 1863, as Shylock in "The Merchant of Venice," for one night only.

Edwin Booth began on October 28 a five weeks' engagement in his customary tragic repertoire.



Camilla Urso

THE SEASON OF 1863-64

Camilla Urso, the young violinist, made her appearance in concert on Sunday, November 6.

Maggie Mitchell's first appearance in this theatre took place on Monday, November 30, 1863, when she began an engagement of five weeks, presenting "Fanchon," "Margot," "Little Barefoot," "The Pearl of Savoy," "Petite Marie," and "Katty O'Sheal." "Petite Marie" was written for her by a Boston gentleman and was played on December 28 and 29, and apparently never again.

Italian opera opened on January 4, 1864, with a performance of "Ione, or the Last Days of Pompeii," which was then seen for the first time here. The company included Kellogg, Medori, Stockton, Sulzer, Mazzolini, Biachi, Bellini, and Lotti. Among other novelties "Faust" was first seen here on January 14, 1864, with this cast:



Maggie Mitchell

Marguerite

Siebel

Martha

Faust

Mephistopheles

Valentine

Clara Louise Kellogg.

Henrietta Sulzer.

Fannie Stockton.

Mazzolini.

Biachi.

Bellini.

There was a full military band on the stage, and the orchestra was enlarged by the addition of the Mendelssohn Quintette Club and other musicians.

Edwin Forrest opened on February 1 for six weeks of his

THE BOSTON THEATRE

repertoire, the performances on the off-nights being given by Daniel E. Bandmann, who presented "The Merchant of Venice," "Narcisse," "Othello," "Hamlet," and "Richelieu."



Mazzolini

Madame Methua Schiller, supported by John McCullough and Mr. Forrest's company, played "Lorlie's Wedding" on March 2 and 5.

On Saturday evening, March 12, 1864, Count Joannes was seen in "Hamlet," supported by the Countess Joannes (Melinda Jones) and the

Forrest company. He was an actor whose true name was George Jones. Though at first a man of much promise, he developed eccentricities which later caused him to be laughed at and gayed unmercifully whenever he appeared. His wife was an actress of much power. Their daughter, Avonia Jones, married the English tragedian, G. V. Brooke.

The Italian Opera Company returned on March 14, with the same artists as before. On March 22 Laura Harris made her début in "Lucia." Brignoli and Hermanns also joined the company, which remained two weeks.

Vestvali opened in "Gamea, or the Jewish Mother," on March 30 and remained three weeks, playing also "The Duke's Motto" and "Lucretia Borgia."



Mme. Methua Schiller



THE SEASON OF 1863-64

Marie Zoe, the Cuban Sylph, began a fortnight's engagement on April 18, playing "The French Spy," "The Wizard Skiff," and "Esmeralda." During her engagement "The Broken Sword" was twice used as an afterpiece. It was in this play that the expression "Chestnut" originated. One of the characters tells a story about something which happened under a chestnut tree. During the course of the play he repeats this story several times, each time making it a different species of tree, such as walnut, maple, etc., and each time he is corrected by an opposite character, who interrupts him with "Chestnut." In this



Count Joannes.



Hermanns

manner it came about that "Chestnut" meant an oft-told story. Its use was confined to the theatrical profession for fully twenty years, but it was eventually adopted by the general public and it has now taken its position among recognized American slang words.

Grand opera in German began a two weeks' season on May 2, the artists being Johannsen, Frederici, Canissa, Himmer, Habelmann, Hermanns, and Steinicke. This was before the days of the Wagner vogue and the German repertoire was much the same as the Italian,

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"Martha," "La Dame Blanche," "Faust," "Der Freischütz,"
"The Merry Wives of Windsor," "Stradella," "Don Juan,"
and "Fidelio" being sung.

Maggie Mitchell played a second engagement, opening on May 16 and remaining four weeks.

On Wednesday evening, June 22, 1864, P. S. Gilmore began a series of promenade concerts, the music for which was to be furnished by Gilmore's Band and a large orchestra, his intention being to continue the concerts throughout the summer, the admission being twenty-five cents, or five tickets for one dollar.



Marie Zoe, the Cuban Sylph

On Monday, June 27, the newspapers contained the following advertisement:

NOTICE

No concert will be given at the Boston Theatre this evening. A card from the management will appear to-morrow.

On Tuesday the amusement columns of the dailies had this notice:

GILMORE'S PROMENADE CONCERTS

Card from Mr. Gilmore. The Musicians' Union having held a meeting on Sunday last, the principal object of which was to



P. C. Schmitt
Sunderland, N.Y.

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HARVARD COLLEGE LIBRARY

Handwritten signature

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THE SEASON OF 1863-64

regulate a price for their services at promenade concerts, and by the action of that body a larger sum being demanded than any manager can well afford to pay, the undersigned regrets that he is compelled for the present to abandon his intention of giving promenade concerts every evening during the summer months and to adopt the plan of giving entertainments at such times only as he can offer such irresistible attractions as will give promise of sufficient patronage to enable him to meet the increased demands of musicians and all others whose services he may require. He is now endeavoring to effect an arrangement with parties whose appearance cannot fail to create a sensation, and trusts that he may be enabled to make a more definite announcement in a few days.



P. S. Gilmore

P. S. GILMORE.



Major Pauline Cushman

This was not the only time in the history of the theatre when an engagement was brought to a sudden end by the excessive demands of the musicians. History repeated itself in December, 1896, when the orchestra of the Imperial Opera Company caused the theatre to be closed, thus throwing themselves

THE BOSTON THEATRE

and many others out of employment. On neither occasion were they accorded the sympathy of the theatre-going public.



Si Smith and Dan Simpson

Having secured the services of Major Pauline Cushman, a lady who had won fame as a spy for the Northern army in the South, Mr. Gilmore began on July 11 another engagement, which lasted two weeks. In addition to the concerts by Gilmore's Band, Major Cushman delivered short lectures on her war experiences, including a court-martial

and sentence to death, which was happily averted by her escape to the Union lines. Dan Simpson and Si Smith, the veteran drummer and fifer of the Ancient and Honorable Artillery Company, also appeared, as did Georgie Dean Spaulding, the harpist.



Junius Brutus Booth.

CHAPTER XIII

THE SEASON OF 1864-65

BEGINNING with the season of 1864-65, the real managers of the Boston Theatre were Benjamin W. Thayer and Orlando Tompkins, although it was not until 1873 that the firm name of Thayer and Tompkins was placed at the head of the play-bills. Their first acting manager was Henry C. Jarrett, who retained the position for two years, being followed by Edwin Booth and John S. Clarke for one year, who in their turn were succeeded by Junius Brutus Booth, Jr., who remained six years. When Mr. Shewell was engaged, the heading of the programme read, "Thayer and Tompkins, Proprietors. — L. R. Shewell, Manager." It is worthy of note that, although the theatre had seen some years of disheartening business before the advent of Messrs. Thayer and Tompkins, it has never had a losing season from 1864 to the present time. This is a record that is very difficult to equal anywhere in the world.

The company for 1864-65 included E. L. Davenport and J. W. Wallack as stock stars, other members being George H. Clarke, Benjamin G. Rogers, J. M. Dawson, George Karnes, George Clair, Shirley France, C. H.



George H. Clarke

THE BOSTON THEATRE

Wilson, Rose Eytinge, Rachel Noah, Minnie Monk, Ada Monk, Annie L. Brown, Mrs. Marshall, and Harriet Orton.



James E. Murdoch

The dramatic season began on August 29 with the regular company supporting Messrs. Davenport and Wallack in "The Lady of the Lake," which was followed by "Hamlet," "The Iron Mask," "Macbeth," "Amasis, or the Last of the Pharaohs," "Richard III," "Still Waters Run Deep," "The Forty Thieves," "The King of the Commons," "Oliver Twist," "St. Marc," "Black-Eyed Susan," and "The Honeymoon."

Leonard Grover's German Opera Company began a four weeks' season on October 10, with Johannsen, Frederici, Rotter, Formes, Habelman, Hermanns, and Tamaso.

On Sunday evening, October 23, the oratorio of "Moses in Egypt" was presented.

On the afternoon of October 27 a benefit was given to Morris Brothers, Pell, and Trowbridge, whose minstrels had been burned out of their own house. Buckley's Serenaders, a rival organization, were among the first volunteers for the benefit.

On November 7 the National Sailors' Fair took possession of the theatre, the auditorium being floored over as for a ball. A door was cut through to the



Bellini



JAMES E. MURDOCH.

THE SEASON OF 1864-65

Melodeon and permission was obtained from the proprietors of the Boston Theatre to have theatrical entertainments given in that hall during the continuation of the fair.

Mrs. D. P. Bowers appeared for three weeks, commencing November 24, in her repertoire, to which she had added "East Lynne" and "The Jewess of Madrid."

On December 12, 1864, and for the following three weeks the William Warren Comedy Company, in which were William Warren, Charles Barron, Emily Mestayer,



William Warren



Rachel Noah as the Naiad Queen

Josie Orton, and others, played a long list of comedies and farces. They also returned on May 29, 1865, for another fortnight.

James E. Murdoch, the tragedian, gave dramatic and patriotic readings on six successive Sunday evenings, beginning December 26, 1864.

The only engagement of Italian opera was one of four

THE BOSTON THEATRE

and a half weeks, which opened on January 2, the principals being Carozzi-Zucchi, Kellogg, Morenzi, Lotti, Susini, Massimiliani, Bellini, and Jennie Van Zandt. "Don Sebastian" was the only new opera.



Laura Keene

"Enoch Arden" was produced on February 1, with J. W. Wallack as Enoch Arden and E. L. Davenport as Philip Ray.

A spectacular production of "The Naiad Queen" was given on February 7 and continued until March 11, with William Gomersal as Schnapps, Mrs. Gomersal in the soubrette rôle, and Rachel Noah as the Queen.

For the weeks of March 13 and 20 Laura Keene played "The Workmen of Boston" and "Our American Cousin." It was in the latter play that the same star was appearing three weeks later at Ford's Theatre in Washington, when President Lincoln was assassinated in a private box in the theatre by John Wilkes Booth.

Edwin Booth commenced here, on March 29, an engagement which was cut short on April 14 by the assassination of Lincoln by the tragedian's brother. On that historical evening Mr. Booth was seen in "The Iron Chest" and "Don Cæsar de Bazan," and without having heard of the sad tragedy had retired for the night in his room at the home of Orlando

THE SEASON OF 1864-65

Tompkins in Franklin Square, where he was visiting at the time. On the following morning his colored valet, an old family servant, greeted him with, "Have you heard the news, Massa Edwin? President Lincoln done been shot and killed." "Great God!" said the horrified tragedian, "who did that?" "Well, they done say Massa John did it," replied the negro. And in this wise was America's greatest actor informed of the tragedy which was to cast so deep a gloom over his life for years to come. Fearing that the public might be incensed against Mr. Booth on account of



Henry C. Jarrett

his brother's crime, Mr. Tompkins immediately had his house draped in mourning for the martyred president, and that same afternoon he accompanied the actor on the train to New York, whither he was hastening to comfort his grief-stricken mother, who resided in that city. Mr. Jarrett ordered the theatre draped in black, and issued an address to the public, exonerating the actor from any know-



Rev. George H. Hepworth

THE BOSTON THEATRE

ledge of the conspiracy. This address was supplemented by a letter from the Reverend George H. Hepworth, who was an intimate friend of Edwin Booth, and who knew of the great respect and admiration the tragedian always held for Abraham Lincoln.



Jennie Van Zandt

The theatre remained closed until April 20, when Mr. and Mrs. Barney Williams began an engagement of two and a half weeks in their repertoire of Irish and Yankee plays.

Mrs. D. P. Bowers then played

three weeks in her usual rôles, with Charles Barron for her leading support. A dramatization of Oliver Wendell Holmes's "Elsie Venner" was presented for the last week of the engagement, which closed on May 27.

On Saturday evening, May 20, 1865, Frank Dwight Denny, a local amateur, gave a praiseworthy rendition of the title rôle in "Hamlet," supported by the regular company. He appeared again the following season and was confidently expected



Josephine Orton



Dr. Holmes in 1892

THE SEASON OF 1864-65

by his friends to win a name on the stage, but his early promise was unfulfilled, and he did not long remain upon the boards.

The William Warren Comedy Company appeared for two weeks beginning May 29, presenting comedies and farces, with Carrie Augusta Moore, the Concord Skater, doing her specialty between the pieces.

Thursday, June 1, 1865, having been appointed by the Governor as a Day of Fasting and Prayer, the occasion was celebrated in the theatre by the recitation by Rachel Noah of a Monody written by W. T. W. Ball, on the Death of Abraham Lincoln. The remainder of the evening's bill consisted of "Paul Pry" and "Grimshaw, Bagshaw, and Bradshaw," with Miss Moore in her skating act between the plays.

The week of June 12 was devoted to benefits.

Gilmore's Band was heard on Sunday evening, June 18, and the Highland Cadets of Worcester gave exhibition drills on the afternoon and evening of June 21, thus ending the season of 1864-65.

CHAPTER XIV

THE SEASON OF 1865-66

THE season of 1865-66 saw a company that was new in many of its members. Frank Mayo was the leading man, his colleagues being Ben G. Rogers, George Clair, William Gomersal, J. Wil- J. Wallace, D. B. Wylie, Charles T. Parsloe, Frank Holland, C. H. Frye, William Scallan, W. H. Collings, H. L. Bascombe, T. H. Burns, H. Peakes, J. Peakes, S. H. Forsberg, Horace Frail, C. H. Wil- son, H. Sanford, T. C. Howard, Shirley France, J. P. Reynolds, J. R. Scott, J. H. Browne, Russell Clarke,



Frank Mayo



Charles T. Parsloe



W. P. Prescott,
Machinist for 35 years





Boston Theatre Company, 1865-66

THE BOSTON THEATRE

Rachel Noah, Mrs. Howard Rogers, Mrs. Gomersal, Mrs. E. L. Davenport, Miss Harding, Mrs. Browne, and Jennie Kimball. Fanny Davenport was seen at times during the season in minor rôles, and Louis Aldrich joined the company in March. Charles Koppitz conducted a noteworthy orchestra, which numbered among its members Arbuckle, the



Fanny Davenport

cornetist, and Wulf Fries, the violoncellist. Frank Holland and Jennie Kimball of this company were married during the year.

The season began on August 28 with "The Streets of New York" for four weeks, Frank Mayo playing Tom Badger and Charles T. Parsloe, Bob the Bootblack.

On Monday, September 18, four stage-hands were discharged "for refusing to work under a bloody Englishman," Henry Rough being the machinist at that time.

Charles Kean and his wife, who was formerly Miss Ellen



THE SEASON OF 1865-66

Tree, opened on September 25 in "Henry VIII" and "The Jealous Wife." During their fortnight's stay they were also seen in "Macbeth," "Louis XI," "The Merchant of Venice," "King Lear," and "Hamlet."

Maggie Mitchell was the next star, remaining four weeks and playing her usual repertoire.

On November 6 "Arrah na Pogue" was brought out for a four weeks' run, Frank Mayo essaying the rôle of Shaun, the Post, Frank Hardenberg playing Major O'Grady, Rachel Noah, Arrah Meelish, and R. M. Carroll, Biddy O'Neil, with a barn-door jig.

December 4 was the opening night of the spectacular production of the season, "The Ice Witch," in which Fanny Davenport was seen in the title rôle. The complete cast was as follows:



Bosisio

THE ICE WITCH

Harold
Magnus Snoro
Gruthioff
Edric
Tycho
Sterno
Priest

Frank Mayo.
William Gomersal.
Shirley France.
Thomas H. Burns.
James Peakes.
Harold Forsberg.
Henry Peakes.

THE BOSTON THEATRE

Sweno	W. H. Collings.
Runie	C. H. Wilson.
Aldric	S. Clarke.
Officer	J. Scott.
Lady Ulla	Jennie Anderson.
Minna	Mrs. Gomersal.
Edda	Mrs. Browne.
Elga	Miss Winslow.
Fuina	Miss Byron.
Hilda	Miss Davenport.
Druida	Fanny Davenport.
Freya	Kate Sidney.
Hecla	Jennie Kimball.
Urfred	Miss Browne.
Norna	Mrs. Lothian.
Felda	Miss Smith.
Solden	Miss Floyd.
The Ice Imp	Hernandez Foster.
Luke	T. C. Howard.
Thrysa	Horace Frail.
Dancing Spirits	Millie and Clara Fowler.

During the week of January 8, Frank Dwight Denny was seen in "Hamlet," "Romeo and Juliet," and "Richard III."

On January 15 an Italian opera season of two weeks was begun, with Carozzi-Zucchi, Kellogg, Bosisio, Phillips, Irfre, Rossi, Mazzolini, Bellini, Barili, Massimiliani, and Antonucci in the leading parts. This was followed by one week of German opera in which were heard Johannsen, Rotter, E. Naddi, Hermanns, Habelmann, Himmer, and Pierre Bernard.

Beginning February 5, 1866, Caroline Richings sang one week in "The Enchantress," supported by Peter Richings and the regular company of the theatre.



Yours Truly

Louis Aldrich.

THE SEASON OF 1865-66

From February 12 to March 3, inclusive, the Ravel Family were seen in their pantomimes.



Mr. and Mr. Charles Kean



Peter Richings and Caroline Richings

A Grand State Military Ball was given on the evening of March 5.

Kate Bateman opened on March 7, 1866, in "Leah," in which she had the support of John C. Cowper and of Louis Aldrich, who on that occasion made his first appearance in the Boston Theatre, having recently arrived from California.



John C. Cowper



Louis Aldrich

THE BOSTON THEATRE

"Leah" ran almost three weeks and was followed by one week of Miss Bateman's repertoire, "Romeo and Juliet," "The Lady of Lyons," and "Fazio."



H. A. M'Glenen

Mr. and Mrs. Charles Kean were again seen on April 2, and remained until April 10, when Mr. Kean was taken ill and was compelled to discontinue playing. The regular company continued through the remainder of the week, presenting legitimate dramas.

On April 14 H. A. M'Glenen

had a benefit, at which appeared, among other attractions, Lon Morris and Eph Horn, negro minstrels who were great local favorites, the Peakes brothers in duets, and Chas. Koppitz and M. Arbuckle in instrumental solos.

"The Streets of New York" was revived April 16 and ran two weeks.

D. J. Atwood, a tailor well known in the city, made his first appearance on any stage on the evening of May



Eph Horn



CHARLES KEAN.



THE SEASON OF 1865-66

1, 1866, in the rôle of the crook-backed tyrant, Richard III.



Joseph Proctor as the
Jibbenainosay

The audience derived much pleasure from his personation, but did not behave in the most orderly manner. His success was not sufficiently complete to encourage him to adopt the stage as a profession.

John E. Owens next played a nine days' engagement in "Solon Shingle," "The Happiest Day of My Life," and



John E. Owens as Solon
Shingle

"The Live Indian," closing May 12, being followed by three weeks of Maggie Mitchell in her well-liked plays.

On Saturday evening, May 19, 1866, Joseph Proctor was seen as the Jibbenainosay in "Nick of the Woods," an extremely melodramatic rôle, which his talent was able to lift to the verge of tragedy, when less gifted actors might have seemed ridiculous in the part.

Lucille Western came on June 11



Charles Koppitz

THE BOSTON THEATRE

for three weeks, being seen in "East Lynne," "The Stranger," "Macbeth," "Jane Shore," and "Oliver Twist." She was supported by E. L. Davenport and J. W. Wallack, and their



Lucille Western

rendering of the last-named play stands in theatrical history as one of the most dramatically horrifying performances ever seen on any stage. Miss Western was the Nancy Sykes, Wallack the Fagin, and Davenport the Bill Sykes. The murder scene sent ladies in the audience into fainting fits and drove strong men from the theatre, unable to endure any longer the effect of their terribly natural acting. The season closed on June 29 with a performance of "The Man with

the Iron Mask," in which J. W. Wallack was seen in one of his greatest rôles.



J. B. Booth

CHAPTER XV

THE SEASON OF 1866-67

FOR this season Edwin Booth and John S. Clarke were billed as lessees, with J. B. Booth as acting and stage manager, although Thayer and Tompkins were in reality the powers behind the throne. Charles Koppitz was again musical director,

THE BOSTON THEATRE

George Heister scenic artist, and W. P. Prescott was the ma-



Charles R. Thorne, Jr.

chinist, a position which he continued to hold until the month of June, 1901, when he retired from active business. The company consisted of Frank Mayo, Charles R. Thorne, Jr., Louis Aldrich, Walter Leman, Frank Hardenberg, H. L. Bascombe, George Allen, W. St. Maur, W. F. Burroughs, F. Woodhull, S. H. Forsberg, J. P. Reynolds, E. M. Leslie, T. Bingham, R. Arnott, J. Taylor, Agnes Perry, Mrs. E. F. Stewart, Rachel

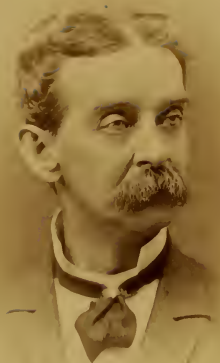
Noah, Susie Cluer, Annie Winslow, Mrs. E. M. Leslie, Mrs. J. H. Browne, Mary Carr, Mrs. Marshall, and Mrs. Robinson.

The season opened on July 30, 1866, when the Buislay Family began a three weeks' stay with a variety performance, Henry Agoust the juggler being one of the features.

The stock company opened on August 20 and presented the following plays during the next fortnight: "Money," "The Loan of a Lover," "Ingomar," "The Romance of a Poor Young Man," "Jack



Agnes Perry



To Quincy Kilby Esq.
"It is given with welcome."
"Shakes".



Boston Theatre Company, 1866-67

THE BOSTON THEATRE

Cade," "The Marble Heart," "St. Tropez," "Faint Heart Never Won Fair Lady," "A Life's Revenge," "Nan, the Good-for-Nothing," "The Dead Heart," and "Trying It On."

Edwin Booth returned to the Boston stage on Monday, September 3, 1866, making his first appearance after his retirement on account of the assassination of President Lincoln, in the tragedy of "Othello," in which he played the title rôle. He was received by a crowded house, who greeted him with a spontaneous and long-continued burst of applause which affected him almost to the point of breaking down. The cast on that occasion was as follows:

Othello	Edwin Booth.
Iago	Frank Mayo.
Cassio	Louis Aldrich.
Brabantio	W. M. Leman.
Roderigo	F. Woodhull.
Duke of Venice	Wm. St. Maur.
Montano	W. F. Burroughs.
Ludovico	H. L. Bascombe.
Gratiano	S. H. Forsberg.
Carlo	Taylor.
Messenger	Arnott.
Paulo	Scott.
Julio	Thos. Bingham.
Desdemona	Mrs. Agnes Perry.
Emilia	Mrs. E. F. Stewart.

Mr. Booth remained for six weeks, being also seen in "Hamlet," "Romeo and Juliet," "The Merchant of Venice," "Richard III," "Brutus, or the Fall of Tarquin," "Don Cæsar de Bazan," "The Fool's Revenge," "Ruy Blas," "Kath-

Richmond Oct 9th
1858

My Dear Walter -

Pray forgive
my unkind neglect of your
letter - I really thought
I had answered you - for
a long time - and when
I ascertained, through our
dear little friend Mary,
that I was in fault, I
determined at once to apologize,
but have neglected to do so. I
will not offer an excuse
now, for though I have had
a great deal of study, business
&c - yet I surely could
have found time to write
you a line - laziness is the
only cause - pray pardon
it. - I received your last
letter, about three times,
and, for fear I might again

forget it, if I postpone
it till tomorrow, I will
give you an answer and
3 A. M. Sunday morning, at
I have dated it Oct 27.

As regards Mrs Howe -

Walter - I don't know
what to do or say - Mr.
Boring says he cannot produce
the piece this season, and
am sorry for it - for her
sake. As regards my buying
the piece - my limited means
would not allow of that -
the piece is a beautiful
poetic gem - I like it
infinitely as such, but the
character is one of which
I could make little - there
is nothing in it for those
sudden bursts of passion
in which only I feel myself
the master of my audience.
All I could do with it
would be to strip the character

and speak the lines - I flatter
myself - very nicely. When
I gave Mr. Howe my opinion
of it, and told her that I
hoped I could produce it
this season - I thought her
enumeration would be
derived from the manager
of the theatre as well as
from myself. The Boston
is the only theatre that I
know of in which it could
be done effectively - certainly
it would be foolish for me
to purchase a piece that
could be of no service to
me but in that city;
besides "Roman shirt pieces
never draw" - as all actors
will tell you - They are
always played to bad
houses unless the cast
be great. I wish you
would tell Mr. Howe how
I am entangled with regard
to it - for I fear she will
think ill of me if I am perfectly
willing to study, and play the part

for her sake - it will
 not be of any use to me
 Should you ever tell her
 how it stands - but don't
and my letter to her - for
she may misconstruct it
 I had a letter from Mary
 when in Balt - she
 speaks of your goodness,
 and how she likes you &c &c
 at which I am delighted,
 she deserves it Walter -
 although that report
was incorrect. My health
 is not good - though my
 business is - splendid.
 I played Marshall's trip
 to a beautiful house. I
 shall be three weeks in
 Boston - during which
 time I hope to have many a
 pleasant chat with you.
 Commend me to your amiable
 lady - and to Mary when
 you see her.

God bless and prosper you.
 - your friend - Edwin

THE SEASON OF 1866-67

arine and Petruchio," and "The Stranger." "Hamlet" had a run of three weeks at this time.

John S. Clarke, who was a brother-in-law of Mr. Booth, having married his sister Asia, and who was also his partner as lessee of the theatre, followed with a two weeks' engagement, in which he played "Everybody's Friend," "Toodles," "Babes in the Wood," and "Nicholas Nickleby." In the latter play he was seen as Newman Noggs, a part which showed his talents to great advantage.

Adelaide Ristori and her Italian company came on October 29,



John S. Clarke



Adelaide Ristori

1866, for a period of two weeks, presenting "Medea," "Mary Stuart," "Elizabeth," "Judith," "Phædra," "Macbeth," "Adrienne Lecouvreur," and "Pia di Tolomei." Ristori appeared but four nights and Saturday matinee of each week, the regular company of the theatre playing on Wednesday and Saturday evenings in "The Ticket of Leave Man," or in "The Octoroon." A two weeks' season of Italian opera followed, with

THE BOSTON THEATRE

Kellogg, Fannie Stockton, Minnie Hauck, Natali Testa, Carmen Poeh, Ronconi, Mazzolini, Antonucci, Baragli, and Signor Ronconi.



Minnie Hauck

John Brougham opened for four weeks on November 26, in "Flies in the Web," "The Captain of the Watch," "His Last Legs," "Playing with Fire," "David Copperfield," the burlesque of "Columbus," "Dombey and Son," "A Bull in a China Shop," "The Irish Lion," and "The Irish Emigrant."

J. B. Roberts next appeared for a fortnight, beginning December 24, in "Faust and Marguerite," "The Iron Chest," "The Corsican Brothers," and "Richard III." Lawrence Barrett followed for a single week in "Rosedale," "Hamlet," and "The Lady of Lyons."

Another two weeks' season of Italian opera began on January 14, 1867, with the same principals as before.

Mrs. D. P. Bowers followed for a fortnight in her usual rôles, supported by J. C. McCullom. For novelties she introduced "A Wife's Secret" and "Adrienne."

On February 11 "The Streets of New York" was revived by Frank Mayo and the regular



John Brougham

THE SEASON OF 1866-67

company. This play ran for four weeks and was followed by three weeks more of the same actors in "Ours," "The Colleen Bawn," "Brian Boroihme," "The Idiot Witness," "The Three Guardsmen," "The Veteran," and "Waiting for the Verdict." "Ours" was billed as "An Entirely New and Original Comic Drama, written by T. W. Robertson and Artemus Ward, Esqs." Its opening date was Monday, March 11, 1867. When Lester Wallack offered the piece on Tuesday, March 8, 1870, it was called "The Military and Comic Drama, written by T. W. Robertson and Artemus Ward, Esqs.," but when Mr. Wallack revived it here on October 24, 1872, it was billed as "Robertson's Grand Military and Comic Drama." What connection Artemus Ward had



J. B. Roberts

with the piece does not appear, as present editions of the play make no mention of his name.

On Saturday evening, March 9, Brignoli and Adelaide Phillips were heard in "The Barber of Seville," and on Saturday evening, March 30, J. H. Budworth was seen in "Rip Van Winkle."

Another week of Italian opera followed with Parepa,



Carl Rosa and Parepa Rosa

THE BOSTON THEATRE

Phillips, Brignoli, and Ferranti in the leading rôles of "Il Trovatore," "Norma," "The Barber of Seville," "Lucia," and "Don Giovanni."

Edwin Booth was seen again in tragic rôles from April 8 to May 18, inclusive. Ristori and her Italian company played "Mary Stuart" on Friday, April 25, and "Elizabeth" at Saturday matinee, April 26. On Saturday evening, May 18, 1867, the German tragedian, Bogumil Dawison, played the part of Othello in his native language, while Edwin Booth as Iago and the supporting company of the theatre spoke their lines in English.

"The Naiad Queen" was presented on May 20 for a three weeks' run, Mr. and Mrs. William Gomersal, Agnes Perry, Mrs. Frank Mayo, and Annie Chester the dancer being featured.

T. Maguire and Professor Risley's Imperial Japanese Troupe opened on June 17 and remained two weeks.

Fox's Great Combination Troupe came for the week of July 1, closing the season. The performers were James Pilgrim, Johnny Pierce, Ellen Coleen, J. M. Mortimer, Denny Gallagher, Mlle. La Rosa, Johnny Forbes, Frank Wood, Mons. Albert Boldy, Julia Price, Alice Siedler, J. C. Stewart, James Quinn, and R. M. J. Siner. The afterpiece was "Lucretia Boards-Here."



CHAPTER XVI

THE SEASON OF 1867-68

THE new Selwyn's Theatre, on Washington Street near Essex, named for its manager, John H. Selwyn, formerly a scenic artist at the Boston Theatre, opened early in the season of 1867-68, and Charles Koppitz left to become the musical director of that establishment, taking his entire orchestra with him. He was succeeded by Napier Lothian, who remained in the same position from that time until May, 1907, this being the longest period that any leader of orchestra has ever retained a like position in this country. Mr. Lothian, whose father before him was a musical director, was a young New Yorker who went across the plains to California to seek his fortune in the golden days of '49, sleeping out of doors while on the journey and roughing it generally, as did all the gold-seekers of that day. In California he met and married a young English girl named Rivers, who had come to this country with the Viennese Ballet Troupe. Their union was blessed with many children, among them being several sons who have won position in the managerial departments of the theatrical profession.



Napier Lothian

After a stay of several years on the Pacific slope Mr. Lothian

THE BOSTON THEATRE

returned East with the San Francisco Minstrels. His first Boston engagement was in 1862 with the Morris Brothers' Minstrels



Rev. Robert Collyer



Rev. Warren H. Cudworth

at their cosy little theatre on Washington Street, nearly opposite Milk Street. When the Morris Brothers built the Continental Theatre on Washington Street, near Harvard Street, he was transferred there and remained at that house until his engagement at the Bos-

J. B. Booth as manager in company that Charles R. Louis Aldrich, J. W. Thoman, roughs, H. L. R. Allen, D. J. H. Forsberg, J. Scott, J. Taylor,



Rev. E. H. Chapin

ton Theatre. was first billed 1867-68. The year included Thorne, Jr., Walter Leman, W. F. Bur-Bascombe, D. Maguinnis, S. H. Browne, J. Mrs. J. B. Booth



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RECEIVED



My dear friend

Dear Mr. Pa.

April 5, 1901

My dear Mr. Pa.

My dear Mr. Pa.

Will you examine the
records of your theatre
and tell me if Mrs
Cantor played 'Manga'
in 'Richard & Brogoff'
during the run in
'88-'89 at the 'Bottom
Theatre. If many curious
stories this & the most
astonishing, the are anxious
to know the truth.

Yrs

Henry Augustus Pascombe

THE SEASON OF 1867-68

(formerly Agnes Perry), Rachel Noah, Louisa Morse, Susie Cluer, Mrs. S. Flood, Mrs. J. H. Browne, Mrs. E. M. Leslie, Misses A. Byron, Annie Winslow, Julia Gaylord. Very few of that number are living. Mrs. J. B. Booth is now Mrs. John B. Schoeffel, her husband being the manager of the Tremont



Rev. Edward Everett Hale



Rev. Samuel Osgood

Theatre, whose residence is in Brookline. Rachel Noah and Susie Cluer both reside in Boston, though neither has been seen of late years upon the boards. Louisa Morse has long been identified with the part of Aunt Tilda in "The Old Homestead," and was seen in that rôle as recently as the autumn of 1906, she being the last one of the company of the season of 1867-68 to be seen in this theatre. Harry Bascombe is in the Edwin Forrest Home in Philadelphia, where he has been an inmate for more than twenty years, his being the longest stay that any individual has ever made in that institu-

THE BOSTON THEATRE

tion. J. Scott was in private life Mr. S. J. Willis. He did not long remain before the public, but engaged in the banking business and at last accounts was living in Milton.

Dan Maguinnis, who made his first appearance with the company that season, afterward became the leading comedian of the theatre and a great local favorite. He began his stage career with the Morris Brothers as a tenor singer. Unfortunately losing his voice for a time, he became stage carpenter and gallery door-keeper until his throat had become fully rested, when he returned to the stage as an actor. His rise was rapid, as he had talent, humor, and intelligence. As a matter of interest his first contract in this theatre is shown here.

Boston Theatre
Manager's Office

Boston, May 7, 1867.

Memorandum of Agreement between J. B. Booth, Lessee of the Boston Theatre, and D. J. Maguinnis:

Said Maguinnis agrees to play general utility business, also singing and dancing when required, and to aid in preparing and working the Calcium Lights, etc. The said Booth agrees to pay the said Maguinnis Twenty Dollars per week for forty weeks more or less, commencing about the 26th of August next. When said Maguinnis is playing Demons, or parts where the risk of being injured is incurred, he is to have Ten Dollars per week more, and when playing in the country, One Dollar per day in addition to the regular salary.

J. B. BOOTH.

DAN J. MAGUINNIS.

Mr. Maguinnis twice essayed a starring season, but did not meet with great success, and returned each time to the Boston



OFFICES OF

ERNEST HARVIER,

GILSEY BUILDING,

1193 BROADWAY,

BETWEEN 28TH & 29TH STREETS.

New York, Aug 6th 1884

My dear Eugene,

I will give you "10 per
night for the White Slave", and
work in Providence. Don't
you want "Liberty"? It would
have money lost some place
the four companies of the "Light
of India" and ^{three} ^{co.} the "Black King"
added.

I have "Payette" ready, but it is
hardly the place for the Boston.

Hope you are well and happy
believe me

Yours Truly

Bartley Cruphett

THE SEASON OF 1867-68

Theatre, being in the service of its management at the time of his death in the spring of 1889. His funeral was attended by thousands of persons from all ranks of life, for his friends were legion.

Charles R. Thorne, Jr., remained here for a number of years, eventually going to New York, where for many seasons he was acknowledged to be the foremost leading actor in America.

Louis Aldrich also continued here for several years. He later became a star in Bartley Campbell's play of "My Partner," which brought to him considerable fame and so much money that he was able to retire on a competency some years before his death, which occurred in 1901.

Mrs. Booth also went to New York and held high position among the leading actresses of the metropolis until her retirement from the stage some seasons ago.

Julia Gaylord, whose name came at the foot of the list, afterward became a singer, and going abroad rose rapidly to the position of prima donna, singing principal rôles

with great success for some years with the Carl Rosa English Opera Company throughout the largest cities of Great Britain.

The J. Taylor who was then the super captain was John



Kate Reignolds

THE BOSTON THEATRE

Taylor, and should not be confounded with James W. Taylor, who succeeded him in 1871, and who still continues to hold the



Caroline Richings

same position in this theatre, having been for twenty years its janitor as well. Despite the similarity of names the two Taylors were not related.

The season opened on September 2, 1867, with the Irish comedian Edmund Falconer in "Innisfallen, or the Man in the Pit," he being supported by Kate Reignolds (now Mrs. Erving Winslow) and the regular company of the theatre.

On September 16 Mrs. Jean Davenport Lander commenced a two weeks' stay in "Elizabeth," presenting "Mary Stuart" on the Friday evening of the second week. Her leading man was James H. Taylor, who in his turn should not be confounded with W. James Taylor, who held a like position with Madame Janauschek.

On Saturday evenings, September 21 and 28, "Fanchon, the Cricket" was presented with Jennie Gourlay as Fanchon, W. J. Cogswell as Landry Barbaud, and George Becks as Didier Barbaud.

Mr. and Mrs. W. J. Florence came September 30 for three weeks in "Caste," "Handy Andy," "The Yankee House-keeper," "The Young Actress," "The Irish Lion," "Thrice Married," "The Returned Volunteer," "Shandy Maguire,"

THE PLAYER.

Vol. 2.—NEW SERIES.

BOSTON, Mass.

No. 1.

MOUTHS TO FEED.

In field and workshop sounds the song
From labor's brave and manly throng;
'Tis mountain echoed far and near,
'Tis joy to every honest ear,
Each avill stoke, if we but heed,
Chimes with the burden—"Mouths to feed."

A cry that nerves the weary hand,
A mighty rhythm, proud and grand;
A song that wakes the sleeping brain,
A warbling note in joy and pain,
Though my heart may faint and feet may bleed,
No spur like this one—"Mouths to feed."

A song for you, a song for me,
Of low and pleading melody,
Then up and toll with smiling face;
To fail or falter is disgrace.
The kindly word, the noble deed,
Make sweet the burden—"Mouths to feed."

Saratoga fashions are said to be more attractive than ever before. The short walking dresses are worn much in morning promenades, and combined with the jaunty, bewitching style of hats, a lady must have poor taste indeed who fails to have some admirers. In the evening the long trailing skirts add another attraction to the scene by the contrast it offers to that worn in the promenade.

Advertisers need not be told of the peculiar facilities afforded by *The Player* for making their business, their wares, and their whereabouts known. The most liberal class of the community is certainly that which supports the recognized and established places of amusements. These are the people who keep trape moving briskly, and who are generous and public spirited enough to contribute freely to each other's prosperity. Be it remembered, that *The Player* will go into the hands, daily and nightly, of thousands of buying people.

The New York *Gazette* correspondent at the Saratoga ball speaks of "MIRA II., of Boston, a sweet, modest little creature, in white alpaca, cheny satin trimmings and sash, low neck and angel sleeves, with puffed illusion, who looked very prettily and danced well."

The wags of Paris say Miss ADAM ISAACS MENKIN, will this winter reappear at the Gaité in a new drama by M. ALEX. DEMAS, entitled *Liberte, or the Inconveniences of Photography*, in seventeen postures and twenty-five thousand tableaux.

Young ladies should become as accomplished as possible. But the useful should precede the merely ornamental. First learn how to work; the play part of life will come, like the boy's whistle, of itself. The world believes in those who step bravely out into life and get a brave living. It selects them for its heroines, and they it is who make the good wives and mothers of the future. Young men, take our hint and profit by the same. It costs you nothing and may be worth a fortune.

A Paris writer says, the first hearty laugh NAPOLEON ever indulged in, was observed at the performance of *SOTHEM* in Paris.

A model husband in Wales trundled his sick wife two hundred miles in a wheelbarrow to a "holy well" where she could be cured of her malady.

White silk umbrellas are fashionable with the young bucks of New York.

The young ladies of Indiana play match games of croquet.

Dr. Mary Walker is endeavoring to bloomelize the Paris ladies.

"The Most Complete Assortment in the City."

VERANDAH, SEWING, ROCKING, NURSERY,
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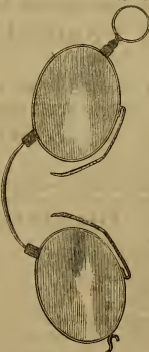
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Trunk Depot,
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Washington Street.

THE PLAYER.

BOSTON THEATRE.

WASHINGTON STREET—BETWEEN WEST AND BOYLSTON STREETS.

J. B. BOOTH, - - - - - LESSEE AND MANAGER

OPENING OF THE SEASON!

FIRST PRODUCTION

OF THE NEW SENSATIONAL DRAMA BY

EDMUND FALCONER,

ENTITLED

INNISFALLEN!

In which the popular Artiste,

KATE REIGNOLDS,

Having been especially engaged, will appear in conjunction with

EDMUND FALCONER,

Author of *Men of the Day*, *Too Much for Good Nature*, *Peep o' Day*, &c., &c., and the original performer in London of many well-known leading and character parts, of which may be named Frank Hawthorne, Danny Mann and Barney O'Toole. The last was played by Mr. FALCONER upwards of three hundred nights in succession; his drama of *Peep o' Day* having achieved the longest unbroken run on record.

During the recesses a

New Stage has been laid, and New Machinery and Footlights introduced,

Combining all the known modern improvements of the Old and New World.

THE PARQUET CHAIRS NEWLY UPHOLSTERED

And the DRESS CIRCLE SEATS ALTERED and RE-ARRANGED.

A NOVEL SYSTEM OF VENTILATION

Arranged, tending to the comfort of both the AUDITORIUM and the Stage.

The ENTRANCE and LOBBY and INTERIOR, Re-Painted, Gilded and Decorated

THE DRAMATIC COMPANY:

Mr. C. R. THORNE, Jr.,
Mr. W. M. LEMAN,
Mr. J. W. THOMAN,
Mr. W. F. BURROUGHS,
Mr. D. R. ALLEN,
Mr. D. J. MAGUINNIS,
(First appearance at this Theatre.)
Mr. E. M. LESLIE,
Mr. J. H. BROWNE,

Mr. LOUIS ALDRICH,
Mr. H. A. WEAVER,
(First appearance at this Theatre.)
Mr. H. L. BASCOMB,
Mr. S. H. FORSBERG,
Mr. J. SCOTT,
Mr. J. C. RUSSELL,
Mr. J. TAYLOR,
&c., &c., &c.

Mrs. J. B. BOOTH,
Mrs. L. MORSE,
Mrs. S. FLOOD,
Mrs. J. H. BROWNE,
Miss A. BYRON,

Miss RACHEL NOAH,
Miss S. OLVER,
Mrs. E. M. LESLIE,
Miss A. WINSLOW,
&c., &c., &c.

THE PLAYER.

Scenic Artist	Mr. W. H. Bartholomew
Machinist	W. P. Prescott
Musical Director	Mr. N. Lothian
Properties	H. Goodrich

MONDAY EVENING, September 2, 1867,

AND EVERY NIGHT—Also

SATURDAY AFTERNOON, at 2 1-2.

Will be presented with NEW SCENERY, MUSIC, MECHANICAL EFFECTS, PROPERTIES, &c., &c., the

Drama in 3 acts, entitled

INNISFALLEN!

Or,—THE MEN IN THE GAP.

(A Romance of Real Life and of the Present Time.)

Sweet Innisfallen, fare thee well,
May calm and sunshine long be thine;
How fair thou art let others tell,
While but to feel how fair be mine.

Sweet Innisfallen, long shall dwell
In memory's dream that sunny smile,
Which o'er thee on that evening fell
When first I saw thy fairy isle.

[Muore.

TERENCE O'RYAN Mr. EDMUND FALCONER

A boy, there's no deny'n that, his friends might rely on.

Gerald O'Brien, "an Irish Patriot as must most plain be seen, for exile sure was he for Wearing of the Green,"	Charles R. Thorne, Jr.
Black Doran, a mock Patriot, a trader in treason, and prepared to sell friend or foe	H. A. Weaver
Capt. Talbot, a British Officer	H. L. Bascomb
Ryan Maguire, a Boy that's been to America and back, and means business, <i>i. e.</i> fighting	L. Aldrich
Burke	S. H. Forsberg
McShane, a fanatical Patriot	J. Scott
O'Neil	F. Horace
John, an English Footman	H. Esterbrooks
Corporal, in the British service	J. H. Taylor
Connor, a Sentinel	C. Singer
Phadrig, a Walter	J. C. Russell
Harney	D. J. Maguinnis
Revenue Officer	J. Taylor

Soldiers, Peasants, &c.

KATEY MAGUIRE MISS KATE REICNOLDS

A Killarney Girl as indigenons to the soil as an arbutus berry.

Mary O'Dwyer, the Belle of Killarney	Miss Rachel Noah
Miss Delamere, a Dublin young Lady who has graduated in London and matriculated in Paris	Miss S. Clure
Shelah, Mother to Katey	Miss S. Flood
Bridget } Berries of the same shrub,	Mrs. J. H. Browne
Nelly }	Miss A. Winslow
Norah }	Miss E. Long
Maid	Miss J. A. Davis

NOTICE.—Opera Glasses of superior quality can be hired at the stand in the Lobby of the Theatre.

PRICES OF ADMISSION:

Balcony Chairs	\$1.00	Dress Circle	50 Cents
Parquet	75 Cents	Family Circle	30 Cents
Orchestra Chairs			\$1.00
Private Boxes			According to Location

Box Office open daily from 8 1-2 A. M., to 10 P. M. Seats Secured Six Days in advance.

Doors open at 7 Overture commences at 7 1-2 o'clock.

THE PLAYER.

THE PLAYER.

BOSTON, MONDAY, SEPTEMBER 2, 1867.

J. B. LINCOLN, PUBLISHER.
Office, 50 School Street—Room No. 6.

The opening of the Boston Theatre is signalized by various features that will attract the attention of our theatre-goers, with many of whom the "loftier academe" is the theatre *par excellence*. The first of these is the appearance of Mr. EDMUND FALCONER, a distinguished contributor to the dramatic literature of the modern stage, who makes his *debut* here as an actor. Another, is the first performance in this city of Mr. FALCONER's sensational drama of *Innisfallen*, or *the Men in the Gap*, and still another, and perhaps not the least attractive feature, is the engagement of the accomplished actress Miss KATE REYNOLDS, who has been so long a favorite in Boston that no special introduction is needed.

Mr. EDMUND FALCONER is well known in this country, as well as in England, as the author of a number of the most successful plays of the modern stage. He is best known in this city by the *Peep O' Day*, which as a spectacle and acting play has often excited the enthusiasm of our theatre-goers. Being an actor, as well as dramatic author, he has a thorough knowledge and appreciation of stage effect, and has evidently used this knowledge to good advantage, as all of his productions have attained a degree of popularity that renders them permanent additions to our fast increasing stock of good acting plays.

In Paris, gold hair powder is in favor with bloods; chignons have decreased in size, or project less than before, with two corkscrews, or half a dozen ringletty-curls. Some of the corkscrew curls are long enough to reach the waist.

MR. FALCONER has long been a favorite actor in London, where he was the original stage representative of a number of the most popular characters of the times. His *Barney O'Toole* was a London attraction for over three hundred nights in succession.

DRYDEN, on the night that one of his plays was damned, was met by a coxcomb acquaintance, who said: "What, Dryden, my boy! I feel for you. Can there be nothing more shocking to a poet's feelings than a damned play?" "Yes, sir, a damned fool," was the poet's reply.

The dramatic season appears to have fairly begun, and there is every indication that it will be one of the most animated and attractive the theatre-goers of Boston have ever been favored with.

PUNCH ON LONG SKIRTS. Hostess—"Oh, how tiresome! Somebody must be standing on my dress. Would you just run down stairs, and see who it is, Mr. Brown?"

An American author is writing a history of woman's progress—"From the Fig Leaf to the Crinoline." Some would say, not much progress.

MRS. F. W. LANDER (Jean M. Davenport) will play an engagement at the Boston Theatre early this autumn.

The new play performed to-night will be continued as the attraction during the remainder of the week.

The man that forgets a good deal that has happened, has a better memory than he who remembers a good deal that never happened.

Many a one, says Jean Paul, becomes a free-spoken Diogenes, not when he dwells in the cask, but when the cask dwells in him.

City Hall Dining Rooms, for ladies and gentlemen, C. D. & I. H. PRESHO, proprietors, 10, 12 and 14 City Hall Avenue. Ladies' Dining Room Entrance No. 10. Connected is a Dressing Room where ladies will find every convenience for arranging the toilet.

Dr. A. H. SMEDLEY, Physician Special

FOR THE

EYE, EAR, CATARRH, THROAT AND LUNG DISEASES.

No. 129 Tremont St., cor. Winter St., Boston.

Rooms Nos. 5 and 6—up two flights—front.

Reception hours from 10 a. m. to 4 p. m.

Consultation Free.

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NEWPORT LINE
BETWEEN
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Via FALL RIVER and TAUNTON.

Fastest and Most Reliable Boats on
the Sound.

Built Expressly for Speed, Safety, and Comfort.

NEW YORK TRAINS, with Carriages, on the "European Plan," attached, leave the *Old Colony and Newport, R. R. Depot*, corner South and Kneeland sts., Boston, Daily, Sundays excepted, at 4.30 P. M. Express, and 5.30 P. M. Steamboat Ex. Train, for Steamers METROPOLIS, Capt. N. B. ALLEN, Monday, Wednesday, and Friday; for Steamer NEWPORT, Capt. WILLIAM BROWN, Tuesday, Thursday, and Saturday. RETURNING, leave Pier 28 North River, Foot of Murray street, at 5 o'clock, p. m.

* The 4.30 p. m. train from Boston arrives at Newport an hour before the arrival of the Steamboat train, or the boat leaves. Suppers are furnished immediately after the arrival of each train. Passengers by the 4.30 train will have ample time for supper, scenic state rooms, and make other preparations for the passage.

Through Tickets to Philadelphia, Baltimore and Washington. Baggage Checked through. For Tickets and Staterooms, apply at 82 Washington Street, and at the *Old Colony and Newport Railway Depot*.

To SHIPPERS OF FREIGHT.—This Line, with its new and extensive Depot accommodations in Boston, and large Pier in New York (exclusively for the business of the Line,) is supplied with facilities for freight and passenger business which cannot be surpassed. Freight always taken at low rates, and forwarded with despatch. New York Express Freight Train leaves Boston at 1.30 p. m., goods arrive in New York next morning about 6 a. m. Freight leaving New York at 5 p. m., reaches Boston on the following day at 12 noon.

W. J. MERRIAM, Freight Agt O. C. & N. R. R. Boston.

W. H. BELLOCK, Supt. O. C. & N. R. R. Co., Boston.

BENJ. FINCH, General Agt B. N. & N. Y. Steamboat Co., Newport, R. I.



THE SEASON OF 1867-68

"Kathleen Mavourneen," "Born to Good Luck," "Mischievous Annie," "Ireland As It Was," "Lord Flanigan," "The Irish Emigrant," and "A Lesson for Husbands."

The Hanlons, with what would now be called a vaudeville company, occupied the theatre for three weeks from October 21, that being also the date of the opening of Selwyn's Theatre.

Adelaide Ristori with her Italian company was seen for one week in "Marie Antoinette," "Mary Stuart," and "Elizabeth," her first performance taking place on November 11. She also came for another week in the same season, beginning on Monday, May 11, 1868, when "Sister Teresa" was added to her repertoire.

There were four seasons of opera during the year, one in Italian, one in English, and two in French. The first presented La Grange, Adelaide Phillips, and Brignoli in "Il Trovatore," "Norma," "The Barber of Seville," "Martha," "Lucretia Borgia," "Don Giovanni," "Lucia di Lammermoor," and "La Favorita," opening on November 18 and continuing two weeks. This was followed on December 2 by four weeks of English opera by Caroline Richings, Mr. and Mrs. Seguin, S. C. Campbell, William Castle, Laura Waldron, and Pierre Bernard in "Martha," "La Sonnambula," "The Bohemian Girl," "Mariana," "Linda di Chamouni," "Crown Diamonds," "Cinder-



Zelda Seguin

THE BOSTON THEATRE

ella," "The Daughter of the Regiment," "Norma," "The Rose of Castile," "Faust," and "Fra Diavolo."

On December 30 H. L. Bateman introduced for the first time the noted French singer Tostée in "La Grande Duchesse," which ran for three weeks; and on May 18 the French Opera Company from New Orleans, with Mlle. Lambèlle as prima



Tostée as the Grand Duchess



Aline Lambèlle

donna, sang "Orphée aux Enfers," "La Belle Hélène," and "La Grande Duchesse," one week being given to each opera.

Robert Johnson and Nellie Germon were seen for the week of January 20 in "The Heart of a Great City," and on the following week the regular company presented "The Streets of New York."





The White Fawn Ballet

THE BOSTON THEATRE

Henry Ward Beecher's drama, "Norwood," had a single representation on the afternoon of January 25, 1868.



Henry Ward Beecher

The spectacular feature of the season was "The White Fawn," which was given a production far beyond anything ever before seen in Boston and which would be greatly above the average of to-day. James Lewis and Annie Kemp Bowler were especially engaged as principals, while an entire ballet troupe was imported from Vienna solely for this engagement. "The White Fawn" opened on February 10, 1868, and continued for eleven weeks. Although it was

a noteworthy success at that time, the play has never been revived in this city.

The cast of "The White Fawn" was:

King Dingdong
Prince Leander
Lord Twaddledum
Count Trinculum
Abdalla
King Salmon
Queen Saffronelle
Princess Graceful
Finetta
Princess Aika
Aqualina
Ruby

James Lewis.
Mrs. J. B. Booth.
George Atkins.
D. J. Maguinnis.
John Taylor.
D. J. Doublesitte.
Mrs. Louisa Morse.
Susie Cluer.
Rachel Noah.
Mrs. G. C. Boniface.
Annie Kemp.
Susie Flood.



Henry Ward Beecher



A. Daly

THE SEASON OF 1867-68

Turquoise
Emerald
First Page
Second Page

Dora Goldthwaite.
Miss Johnson.
Annie Winslow.
Miss Ramsdale.

The name D. J. Doublesitte signified that D. J. Maguinnis doubled the part with that of Count Trinculum. When an actor played two parts another name than his own was put down for the inferior rôle, and sometimes considerable ingenuity was shown in devising the new names. D. J. Canduit was often used, or D. J. Twoparts. C. F. Loon and R. F. Runnion were favorite names for the programme writers, both being taken from "Macbeth," — "The devil damn thee black, thou cream-faced loon," and "Aroynt thee, witch, the rump-fed runyon cried." Ordinarily, though, an actor's name was simply turned end for end, as D. J. Maguinnis and M. J. Daniels. This caused some slight misapprehension when James Lewis and Louis James were both members of Augustin Daly's company in New York.



Rev. E. S. Gannett

The weeks of April 27 and May 4 were given up to benefits and performances by the regular company. Madame Ristori returned for the week of May 11. The New Orleans French Opera Company, headed by Mlle. Lambèle, filled the weeks of May 18, 25, and June 1. Promenade concerts under the

THE BOSTON THEATRE

management of Signor Brignoli and P. S. Gilmore were given on the evenings of July 1 and 2. The Great Haselmeyer,

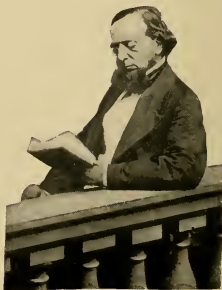


Rev. Dr. Putnam

“Chief Escamoteur and Enchantemagian Musicale to the King of Prussia, Preceptor of Hermann, and Inventor of the Famous Goblin Drum,” gave an “Entertainment Magique et Musicale” the week of July 13. Mrs. O'Donovan Rossa gave readings from the poets on the evening of Tuesday, July 21, 1868. The Montgomery Light Guard, “of Boston, Massachoo,” gave an exhibition drill on July 27, as-

sisted by Gilmore's full band of thirty-six pieces.

During the winters of 1867, 1868, and 1869, the Suffolk Conference of Unitarian and other Christian churches rented the theatre for successive Sunday evenings and held religious services, at which the following clergymen officiated: George H. Hepworth, J. M. Manning, George W. Briggs, S. H. Winkley, E. E. Hale, Robert Collyer, E. S. Gannett, W. H. Cudworth, George L. Chainey, Rufus Ellis,



Rev. James Freeman Clarke



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Age 40

THE SEASON OF 1867-68

Rev. Dr. Putnam, James Freeman Clarke, J. A. H. Chapman, J. G. Bartholomew, E. H. Chapin, J. F. W. Ware, W. P. Tilden, S. K. Lothrop, W. R. Alger, H. W. Foote, Frederic Hinckley, C. G. Bowen, Henry W. Bellows, Frederic A. Farley, James W. Thompson, Dr. Taylor, and Dr. Osgood.

CHAPTER XVII

THE SEASON OF 1868-69

THE company remained about the same, with the addition of James Lewis, H. A. Weaver, J. P. Keefe, Ambrose Leonard, Shirley France, and Helen Tracy. Shirley France afterward married Rachel Noah, the juvenile lady of the company. J. B. Sullivan became the property-man and remained in the theatre until 1887, when he was succeeded by J. F. Sullivan, who continued from that time until June, 1901. The two Sullivans were not related. The season opened with the stock company in "A Flash of Lightning"

for two weeks beginning August 27. They continued to appear for the following fortnight in Charles Reade and Dion Boucicault's collaboration, "Foul Play," which was also played at two other theatres in this city at the same time,



Lotta



Lotta
as Liddy Larrigan



JAMES LEWIS AS SYNTAX, IN "CINDERELLA AT SCHOOL."

James Lewis =

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BOSTON THEATRE.

J. B. BOOTH LESSEE AND MANAGER

SATURDAY, OCTOBER 10, 1868,

TWO PERFORMANCES BY

EDWIN BOOTH!

MATINEE AT 2 1-2 O'CLOCK,

BULWER'S PLAY OF THE

LADY OF LYONS!

CLAUDE MELNOTTE

EDWIN BOOTH

Beausant	W. M. Leman	Lieut. St. Clair	Louis Aldrich
Col. Dumas	Shirley France	Lieut. Moleux	J. D. Russell
Glavia	S. H. Forsberg	Pauline	J. Taylor
Deschappelles	J. F. Hagan	Widow Melnotte	Mrs. J. B. Booth
Gaspar	J. Scott	Madame Deschappelles	Miss S. Flood
Landlord	A. Leonard	Marian	Mrs. L. Morse
Capt. DeBlois			Miss A. Winslow

AT NIGHT AT 7 1-2 O'CLOCK,

SHAKSPEARE'S

Merchant of Venice.

SHYLOCK

EDWIN BOOTH

Bassanio	C. R. Thorne, Jr	Solarino	J. D. Russell
Antonio	H. A. Weaver	Tubal	S. H. Forsberg
Gratiano	Louis Aldrich	Old Gobbo	J. Scott
Duke of Venice	J. F. Hagan	Balthazar	J. Taylor
Lorenzo	Shirley France	Portia	Mrs. J. B. Booth
Launcelot	James Lewis	Nerissa	Miss Rachel Noah
Solanio	A. Leonard	Jessica	Miss Susan Flood

To conclude with Shakspeare's Comedy,

KATHARINE & PETRUCHIO

PETRUCHIO

EDWIN BOOTH

Baptista	J. Scott	Pedro	J. R. Dutton
Granio	James Lewis	Cook	J. Taylor
Bondella	J. F. Hagan	Walter	James
Tailor	J. D. Russell	Katharine	Mrs. J. B. Booth
Hortensio	A. Leonard	Bianca	Miss S. Flood
Music Master	S. H. Forsberg	Curtis	Miss A. Winslow

The Orchestra, under the direction of N. LOTHIAN, will perform the following pieces:

OVERTURE TO ANACREON	CHERUBINI
POLKA-BLUMENFEST	STRAUSS
VISIONS OF HOME	LANNER
SELECTIONS FROM ORPHEUS	OFFE BACH

MONDAY--Bulwer's RICHELIEU; or, THE CONSPIRACY!

Doors open at 7 Performance commences at 7.30.

NOTICE.—OPERA GLASSES of superior quality can be hired at the stand in the Lobby of the Theatre.

THE REFRESHMENT SALOONS in the Lobbies of the Boston Theatre are now open under a new management, and will be found complete in all first-class requirements. The Lunch Counters supplied from the PARKER HOUSE.

BOSTON THEATRE.

J. B. BOOTH LESSEE AND MANAGER

POSITIVELY LAST WEEK OF EDWIN BOOTH

Thursday Evening, October 29, 1868,

1111

Will be performed (for the first time) the new play, in 5 acts, entitled:

Love's Ordeal!

BY EDMUND FALCONER, ESQ.

EUGENE DE MORNAY EDWIN BOOTH

Duc de Chatreaux	C. R. Thorne, Jr
Comte D'Ostanges	W. M. Leman
Robespierre	Louis Aldrich
Vicomte Lausan	Shirley France
Laverennes	H. A. Weaver
Joconde	S. H. Forsberg
Sangfroid	J. F. Hagan
Gervaux	A. Leonard
Duval	J. D. Russell
Hortense D'Ostanges	Mrs. J. B. Booth
M'de Comtesse D'Ostanges	Mrs. L. Morse
Emilie de Merrains	Mrs. S. Flood
Jennette	Miss Rachel Noah
Louise	Mrs. J. H. Browne

NOTE.—The action of the 1st and 2d acts is supposed to take place in Artols.

PERIOD—1st and 2d acts, 1789; 3d, 4th, and 5th acts, 1792, during the Reign of Terror.

FRIDAY BENEFIT of EDWIN BOOTH

SATURDAY, at 2 1-2—LAST EDWIN BOOTH MATINEE "LOVE'S ORDEAL."

SATURDAY NIGHT.

On account of the large numbers who were unable to gain admission on Tuesday Evening, EDWIN BOOTH will repeat his master impersonation of

RICHARD THIRD.

Positively his Last Appearance.

In active preparation, and will soon be produced, the latest London Sensation, entitled

AFTER DARK!

A TALE OF LONDON LIFE.

Doors open at 7 Performance commences at 7.30.

NOTICE—OPERA GLASSES of superior quality can be hired at the stand in the Lobby of the Theatre.

THE REFRESHMENT SALOONS in the Lobbies of the Boston Theatre are now open under a new management, and will be found complete in all first-class requirements. The Lunch Counters supplied from the PARKER HOUSE.

THE SEASON OF 1868-69

while still another theatre presented a burlesque of this drama, entitled "Chicken Hazard."

On September 14, 1868, Lotta made her first appearance here in "Little Nell," staying three weeks and presenting also "The Pet of the Petticoats," "Family Jars" and "Firefly."



Janauschek

Edwin Booth came on October 4 for a month's stay, playing his usual rôles. On November 3, 1868, "Macbeth" was presented, with Mr. Booth as Macbeth and Madame Fanny Janauschek as Lady Macbeth, she speaking German, while Mr. Booth and the supporting company rendered their rôles in English.

On November 4 the regular company produced Boucicault's drama, "After Dark," an added feature for the second week being Leotard, the originator of the flying trapeze. Leotard appeared at but two performances, it being announced the next day that he had sprained his ankle at rehearsal. His apparatus was packed up and he sailed for home, but the supposition was that as the flying trapeze was no longer a novelty, he did not make the hit that



Leotard

THE BOSTON THEATRE

he had expected, and showed his disappointment in this manner. "After Dark" ran two weeks and was followed by another week of the regular company in "The Lancashire Lass," with Mr. Thorne as A Party by the Name of Johnson.

Mrs. Lander, supported by James H. Taylor and George Becks, was next seen for two weeks in "Elizabeth," "Marie Antoinette," "Mary Stuart," and "Macbeth."

On the evening of Saturday, November 28, 1868, "Romeo and Juliet" was given, with Mrs. Scott-Siddons as Juliet and Mrs. F. B. Conway as Romeo. Mrs. Scott-



Elise Holt



James Lewis as Lucretia
Borgia, M. D.

Siddons was a beautiful woman and a talented reader, but never gained universal appreciation as an actress.

Edwin Forrest, supported by George H. Clarke and the stock company, began a three weeks' engagement on December 7. This proved to be Mr. Forrest's last appearance at the Boston Theatre, his final rôle being Jack Cade, on the evening of December 25, 1868.

James Lewis had a benefit on Saturday evening, December 19,



James Lewis as "Lucrezia
Borgia". Eliss Hall Burlesque
Co. 1868/69. Continental Theatre



BOSTON THEATRE.

J. B. BOOTH LESSEE AND MANAGER

SPECIAL ANNOUNCEMENT!

In compliance with the earnest desire of many patrons, an engagement has been at length effected, for one appearance only, of the celebrated German Tragedienne,

FANNY

JANAUSCHEK

Who has in the kindest manner relinquished two nights of her engagement at the Olympic Theatre in order to have the honor and pleasure of appearing before a Boston public, prior to her farewell departure from this city, in conjunction with

EDWIN BOOTH

Who has postponed his engagement in Chicago expressly for this occasion.

Tuesday Evening, November 3, 1868,

SHAKESPEARE'S SUBLIME TRAGEDY OF

MACBETH!

With all the original Music and Grand Chorus.

LADY MACBETH FANNY JANAUSCHEK
MACBETH EDWIN BOOTH

Macduff	Mr. C. B. Thorne, Jr	Second Murderer	Fred
Duncan, King of Scotland	W. M. Leman	First Officer	J. Talure
Malcolm, his son	Shirley France	Second Officer	Flail
Donalbain, his son	Miss Winslow	Gentlewoman	Mrs. J. H. Browne
Banquo	H. A. Weaver	Hecate	D. J. Maguiniss
Fleance, his son	Master Browne	First Witch	James Lewis
Rosse	Louis Aldrich	Second Witch	S. H. Foreberg
Lennox	A. W. Leonard	Third Witch	S. J. Willis
Seyton	J. D. Russell	First Singing Witch	Miss Rachel Noah
Seward, the English General	J. Scott	Second Singing Witch	Miss Smith
Wounded Sergeant	J. P. Hagan	First Apparition	Miss W. Low
Physician	D. R. Allen	Second Apparition	J. H. Browne
First Murderer	J. Taylor	Third Apparition	J. L. Whitney

WEDNESDAY EVENING, November 4th—Will be produced the latest London Sensation, entitled:

AFTER DARK!

A TALE OF LONDON LIFE.

Doors open, at 7 Performance commences at 7.30.

NOTICE.—OPERA GLASSES of superior quality can be hired at the stand in the Lobby of the Theatre.

THE REFRESHMENT SALOONS in the Lobbies of the Boston Theatre are now open under a new management, and will be found complete in all first-class requirements. The Lunch Counters supplied from the Fanny House.

THE BOSTON THEATRE

when Asa Cushman was seen as Ginger Blue in "The Virginia Mummy."

On Saturday evening, December 26, 1868, Lizzie Inez St. John was seen as Juliet, with Edwin Adams as Romeo and Frank Mayo as Mercutio.



James Fisk, Jr.

James H. Hackett opened on December 28 for one week, in "The Merry Wives of Windsor," "Henry IV," "Rip Van Winkle," "His Last Legs," and "Monsieur Mallet."

Mr. and Mrs. E. L. Davenport were seen on January 2, 1869, in "The Scalp Hunters" and "The Pilot."

An Italian opera company followed for four weeks, the principals being La Grange, Agatha States, Isabel McCulloch, Natali Testa, Brignoli, Habelmann, Hermanns, Formes, Boetti, and Rotter. In addition to the familiar operas, they were heard in "Robert le Diable," "Crispino e la Comare," "Sicilian Vespers," "Belisario," "The Star of the North," and "L'Africaine."

Commencing February 1, 1869, Kate Reynolds and Elise Holt played one week, the former in drama and comedy and the latter in burlesque. Miss Reynolds played in "Peg Woffington," "The Shadow of a Crime," "Two Can Play at That Game," and "Richelieu at Sixteen." Miss Holt



Irma





THE SEASON OF 1868-69

brought with her Minnie Jackson, Emily Pitt, Mary Pitt, Georgie Langley, Harry Wall, and W. H. Lee. Mr. Lee afterward became a police commissioner of the city of Boston. He played Cedric the Saxon in "Ivanhoe" and Rustighello in "Lucretia Borgia, M. D."

James Fisk, Jr.'s, French Opera Bouffe Company opened on February 3, presenting "Barbe Bleue" all of that week and "La Périchole" all of the next. The artists were Mlle. Irma, Aujaç, Marie Tholer, Lavassor, Francis, Benedick, M. and Mme. Hamilton, Dardignac, and Edgard. For a third week the company was



Aujaç



Fuller, the Skater

reinforced by Mlle. Tostée, Mlle. Duclos, Leduc, Lagriffoul, Duchesne, Decre, and Guidon. "La Grande Duchesse," "Orphée aux Enfers," "Lischen & Fritzchen," "Le Chanson de Fortunio," and "Mons. Choufleuri" were additional operas for the third week. They were followed on March 1 by the Richings Grand English Opera Company, whose membership included Caroline Richings Bernard, Pierre Bernard, Mr. and Mrs. Seguin, William Castle, S. C. Campbell, J. A. Arnold, Chas. Drew, the Peakes Brothers, Edith Abell, Anna Mischka, and Mrs. Gonzales. For novelties they introduced Julius Eichberg's

THE BOSTON THEATRE

"Doctor of Alcantara," "A Night in Granada," "The Rose of Castile," "Masaniello," and "Crown Diamonds," in addition to their former repertoire.

On Saturday evening, March 13, Lizzie Inez St. John was seen in "Leah," supported by the regular company.

Lotta returned on March 22 for a three weeks' stay in "Little Nell and the Marchioness," "Firefly," and "Uncle Tom's Cabin," being seen as Topsy in the latter piece. On Friday, April 9, 1869, she played "The Female Detective" and "An Object of Interest." As the detective she assumed the rôles of Florence Langton, Grizzle Guttridge, Mrs. Gamage, Harry Rackett, Barney O'Brien, and Gaunse-a-shanee-joseph-e-nee-cilte-lager-lodovica (an original Dutch character written for her by Robert McWade, in which she sings a Tyrolean song).

Mrs. D. P. Bowers, McCollum and the opened on Wednesday, April 14, in "Lady Audley's Secret," which was followed by "East Lynne," "What Can't I Do," "Romeo and Juliet," "Love's Masquerade," "Lucrece's Rival," and on April 24, Mrs. Bowers



Mrs. D. P. Bowers and
Mrs. F. B. Conway

supported by J. C. McCollum's stock company, on Wednesday, April 14, in "Lady Audley's Secret," followed by "Snare, or Money Do," "Romeo and Juliet," "Love's Masquerade," "Lucrece's Rival," "The Rose of Castile," "Masaniello," "Crown Diamonds," "The Female Detective," and "An Object of Interest." On April 17, when the New England comedian, Yankee Glunn, appeared in "Rosina Meadows."

Romeo of her sister, Mrs. F. B. Conway, and the Mercutio of J. C. McCollum. John M. Ward had a benefit on Saturday evening, April 17, when the New England comedian, Yankee Glunn, appeared in "Rosina Meadows."

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BOSTON THEATRE

J. B. BOOTH LESSEE AND MANAGER

THIRD AND LAST WEEK BUT ONE

OF THE

FAMOUS COMEDIAN,

MR. JOSEPH JEFFERSON.

Matinees, Wednesday and Saturday, at 2 1-2 o'clock

Monday Evening, May 17, 1869,

Dion Boucicault's adaptation of

RIP VAN WINKLE

Or--The Sleep of Twenty Years.

RIP VAN WINKLE, Mr. JOSEPH JEFFERSON

Derrick Von Beekman	Mr. C. Leslie Allen
Cockels, his Nephew	S. H. Forsberg
Nichols Vedder	S. J. Willis
Stein	Emmerson
Little Hendrick	Master Johnny Browne
Little Meenie	La Petite Maimie
Clausen	Williams
Gretchen Van Winkle	Mrs. J. B. Booth

Act Second.

RIP VAN WINKLE, Mr. JOSEPH JEFFERSON

Swaggerins	Daniels
Hendrick Hudson	Scott

Act Third.

A LAPSE OF TWENTY YEARS.

RIP VAN WINKLE, Mr. JOSEPH JEFFERSON

Derrick Von Beekman	Mr. C. Leslie Allen
Cockels	S. H. Forsberg
Seth	D. J. Maginnis
Hendrick Vedder	Shirley Francoe
Villagers	Messrs. Rooney and Taylor
Gretchen	Mrs. J. B. Booth
Meenie Van Winkle	Miss Rachel Noah
Katchen	Mrs. J. H. Browne

Tony Denier and G. L. Fox's Great Original "Humpty Dumpty."

MONDAY, MAY 31ST.

Doors open at 7 1-4 Curtain rises at 7 3-4.

The Grand Piano used at these representations is from the renowned manufactory of
CHICKERING & SONS.

NOTICE.—OPERA GLASSES of superior quality can be hired at the stand in the Lobby of the Theatre.

THE SEASON OF 1868-69

Fuller, the Wonderful Skater, who had just returned from Europe, was seen at Mrs. Bowers's benefit on April 30.

On May 3, 1869, Joseph Jefferson made his first appearance here in "Rip Van Winkle," the cast being as follows:

ACT FIRST

Rip Van Winkle	Joseph Jefferson.
Derrick Von Beekman	C. Leslie Allen.
Cockels	S. H. Forsberg.
Nicholas Vedder	S. J. Willis.
Stein	Emmerson.
Little Hendrick	Master Johnny Browne.
Little Meenie	La Petite Maime.
Clausen	Williams.
Gretchen Van Winkle	Mrs. J. B. Booth.

ACT SECOND

Rip Van Winkle	Joseph Jefferson.
Swaggerins	Daniels.
Hendrick Hudson	Scott.

ACT THIRD

Rip Van Winkle	Joseph Jefferson.
Derrick Von Beekman	C. Leslie Allen.
Cockels	S. H. Forsberg.
Seth	D. J. Maguinnis.
Hendrick Vedder	Shirley France.
Villagers	Messrs. Rooney and Taylor.
Gretchen	Mrs. J. B. Booth.
Meenie Van Winkle	Miss Rachel Noah.
Katchen	Mrs. J. H. Browne.

"Rip Van Winkle" ran four weeks with great artistic and financial success.

On Saturday evening, May 15, 1869, a farewell testimonial

THE BOSTON THEATRE



Jefferson as Rip Van Winkle

Clara Louise Kellogg, Biondi, Rena, Susini, and Ximenes in "Don Pasquale," for one night only.

Ellsler and Denier's "Humpty Dumpty" began on May 31 a three weeks' engagement, Tony Denier being the Clown, George A. Beane the Pantaloon, Harry Leslie the Harlequin, and Mlle. Auriol the Columbine. Alfred Moe, Champion Skater, was an added attraction.

benefit, tendered to Harry Bloodgood by a committee of gentlemen of Boston, introduced Mr. Bloodgood in his specialties, in one of which he was assisted by his pupil, Master Tommy. Eph Horn made a stump speech, the Lascelle Brothers offered a gymnastic act, and the stock company were seen in "The Irish Emigrant," with C. Leslie Allen as Tom Bobolink.

On Saturday evening, May 22, Max Strakosch presented



Hughey Dougherty

BOSTON THEATRE

J. B. BOOTH LESSEE AND MANAGER

Saturday Evening, May 29, 1869,

LAST NIGHT OF THE DRAMATIC SEASON,

Mr. Joseph Proctor

Having been specially engaged for the occasion, will make his *only appearance* in the Famous Drama entitled:

NICK OF THE WOODS

OR,--THE JIBBENAINOSAY!

The Jibbenainosay
Bloody Nathan
Nick of the Woods
Spirit of the Waters
The Avenger
Reginald Ashburn
Capt. Ralph Stackpole, alias Roaring Ralph, alias the Salt River Roarer
Col. Bruce W. M. Leman
Bix Tom Bruce John Taylor
Young Tom Bruce F. Rooney
Little Tom Bruce Master Browne
Richard Braxley H. A. Wesver
Roland Forrester Shirley France
Abel Doe S. J. Willis

Mr. Jos. Proctor

First Emigrant C. R. Thorne, Jr
Telle Doe Miss Rachael Noah
Edith Forrester Miss Helen Tracy
Mrs. Col. Bruce Mrs. L. Morse
Neil Bruce Miss A. Winslow
Phoebe Mrs. J. H. Browne

INDIANS.

Wenonga, the Black Vulture of the Shawnees Mr. S. H. Forsberg
Piankeshaw J. D. Russell | Kewah Atkins

To conclude with the Irish Farce of

BRYAN O'LYNN

Bryan O'Lynn, (with song) Mr. D. Maguinnis
Father O'Toole S. J. Willis | Shelah Miss Rachael Noah
Darby D. R. Allen | Bridget Mrs. Louisa Morse
Fitzsimmons J. D. Russell | Mrs. O'Lyun Miss S. Flood
McShane F. Rooney | Norah Mrs. J. H. Browne

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THE SEASON OF 1868-69

Dougherty, Wild, Barney and Mac's Minstrels gave one performance on Saturday, July 31, the principals being Hughey Dougherty, Johnny Wild, Master Barney, Little Mac, G. Swaine Buckley, W. Henry Rice, J. H. Baker, R. Tyrrell, Ainsley Scott, Andy Carland, and Fred Emerson.

CHAPTER XVIII

THE SEASON OF 1869-70

FOR the season of 1869-70 Frank Roche was the leading man of the company, Charles R. Thorne, Jr., having gone to Selwyn's Theatre, where so many went and so few remained. Other additions to the Boston Theatre Company were H. S. Murdoch, C. Leslie Allen, father of the present-

day star Viola Allen; F. Rooney, afterward the leading man known as Frank Roberts; N. D. Jones, Horace Frail, L. R. Stockwell, who later became a favorite low comedian in California; W. H. Collings, Dora Goldthwaite and Eliza Long. The season opened on August 16 with the spectacular pantomime "The Seven Dwarfs," presented by R. W. Butler's company and the Morlacchi ballet troupe. This ran for five weeks and was succeeded on September 20 by Mr. and Mrs. Barney Williams, who remained one month, playing "The Fairy Circle," "The Emerald Ring," and "All Hallow Eve," using



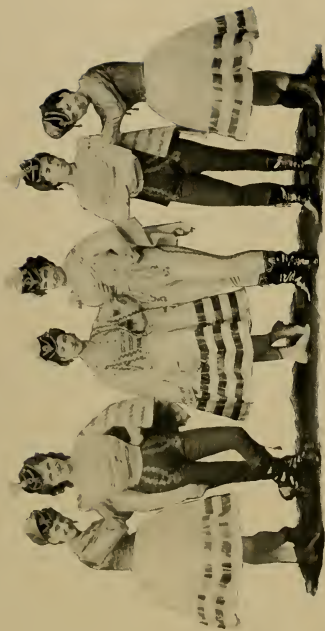
George L. Fox

for afterpieces "The Custom of the Country," "Ireland As It Was," "Yankee Courtship," and "The Irish Tiger." The stock company were then seen for a week and a half in

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Northwestern Territory





The Morlacchi Ballet

THE BOSTON THEATRE

"Formosa," a drama by Dion Boucicault which caused considerable comment on account of the boldness of its theme, but which failed to draw.



C. K. Fox

George L. Fox, in the pantomime of "Hickory Dickory Dock," opened on October 27 for one week, C. K. Fox being the Pantaloon. An added attraction was the Kiralfys, Imre, Bolossy, and Haniola, in their Hungarian dancing.

Anna Dickinson lectured on "Whited Sepulchres" on Sunday, October 31.

Edwin Booth began on November 4 an engagement of only one and a half weeks, in his customary tragic repertoire.

On November 15 Maggie Mitchell commenced a four weeks' season, during which she was seen in "The Pearl of Savoy," "Little Barefoot," "Lorle," "Margot," "Katty O'Sheal," and "Fanchon." As she did not appear on Saturday evenings the performances on those occasions were given by the stock company, the plays being "Moll Pitcher," Mrs. H. P. Grattan in the title rôle; "The Octoroon," and "The Long Strike."



Anna Dickinson



English Dress, 1880.

NEW YORK: G. W. D. LANE & CO. 1881.



GEORGE L. FOX AS HAMLET.



THE SEASON OF 1869-70

For J. B. Booth's benefit on November 20, Edwin Booth was seen in "Richard III."

Mrs. Scott-Siddons played the week of December 13, in "As You Like It," "The Honeymoon," "King Rene's Daughter," "Twelfth Night," and "Masks and Faces."

Lucille Western and James A. Herne followed for three weeks in "East Lynne," "The Child Stealer," "Green Bushes," and "Oliver Twist," McKee Rankin assuming the rôle of Fagin the Jew, in the last-named play.

The Parepa Rosa Grand English Opera Company began a three weeks' season on January 10, 1870, the chief singers being Parepa Rosa, Rose Hersee, the Seguins, Castle, Campbell, and Gus Hall. Their repertoire was as usual, with the addition of "The Puritan's Daughter," "The Black Domino," and "The Marriage of Figaro." On account of the death of Parepa Rosa's mother, the prima donna was out of the cast from January 12 to the 17th. It was at this time that Harry Jackson, then Parepa Rosa's stage-manager, made a speech to the audi-



Mrs. Scott-Siddons



S. C. Campbell



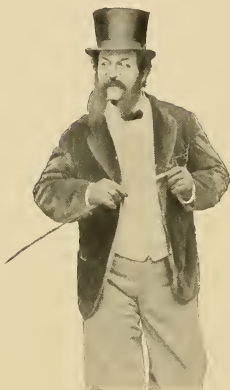
Dollie Bidwell

THE BOSTON THEATRE

ence telling of her loss and concluding with, "Accidents will happen in the best-regulated families."

Mrs. Emma Waller appeared as Meg Merrilies in "Guy Mannering" the week of January 31.

On February 5 a testimonial was given to Charles R. Thorne, Jr., who had seceded from Selwyn's Theatre and was about to depart for California. Mr. Thorne appeared as Salem Scudder in "The Octoroon" in the afternoon and as D'Artagnan in "The Three Guards-



F. S. Chanfrau as Sam

men" in the evening.

On February 7 F. S. Chanfrau appeared as Sam in the play of that name, on February 11 he assumed the title rôle in the comedy of "Joe," and on February 14, 1870, he first presented "Kit, the Arkansas Traveller," a play which was long identified with



Charles Fechter



F. S. CHANFRAU AS MOSE.



CHARLES FECHTER AS HAMLET

THE SEASON OF 1869-70

the Boston Theatre, though it did not make a great stir at the start. In conjunction with the play of "Joe," Mr. Chanfrau at that time appeared in "The Widow's Victim," essaying the rôle of Jere Clip and giving imitations of famous actors.

Charles Fechter, supported by Carlotta Leclercq, made his first appearance in Boston on February 21, 1870, in the rôle

of Hamlet. He remained two weeks, presenting also "Ruy Blas" and "The Lady of Lyons."

On the afternoon of February 22 the stock company, reinforced by F. C. Bangs and Melinda Jones, were seen in "Uncle Tom's Cabin." The same evening they played "Jessie Brown" and "The Long Strike."

Lester Wallack next appeared for one week in "The Captain of the Watch," "Woodcock's Little Game,"

"Ours" (in which he had the assistance of Gilmore's Band), "Home," "Ernestine," and "A Regular Fix."

On March 14 an Italian opera company came for two weeks, the principals being Clara Louise Kellogg, Amalia Jackson, Adelaide Phillips, Marie Sand, Lotti, Reina, Sussini, Caletti, Reichardt, and Ronconi. They were heard in "Il Trovatore," "Faust," "Il Poliuto," "William Tell,"



Carlotta Leclercq

THE BOSTON THEATRE

"Masaniello," "Linda di Chamouni," and "Robert le Diable."

On March 28 Charles Fechter returned for three weeks, being supported by Carlotta Leclercq, F. C. Bangs, and Melinda Jones. The plays on this occasion were "The Duke's Motto," "The Lady of Lyons," "Hamlet," "Ruy Blas," and "Don Cæsar de Bazan." On the evening of April 16 Mr. Fechter played in the French language, being supported by a French company from New York, in "Les Jurons de Cadillac," "On Demande un Gouverneur," and "Les Deux Aveugles."



William Castle

At Harry Bloodgood's benefit on Saturday evening, April 2, Mr. Bloodgood sang "Darling Mignonette" and "Sammy Baxter." Walter Brown, the Champion Oarsman, appeared, as did also Master Duderberg Casey, Masters Tommy and

Willie Daly, Eva Brent, and others.

Joseph Jefferson was seen as Rip Van Winkle for three weeks, beginning April 11. On the afternoon of Thursday, April 21, Charles Fechter played Don Cæsar de Bazan, and on the evening of Saturday, April 23, he was seen in "The Lady of Lyons" for Carlotta Leclercq's benefit.

John M. Ward had a benefit on Saturday evening, May 7, at which Dollie Bidwell played in "The Flowers of the Forest," R. S. Meldrum recited "The Maniac's Tear," and William Scallan was seen in "Handy Andy."

THE SEASON OF 1869-70

Lotta began on May 9 a three weeks' stay in "Firefly," "The Little Detective," and "Heartsease."

Napier Lothian had a benefit on the afternoon of May 18, 1870, when, among other attractions, Stuart Robson and Lotta played "Nan, the Good-for-Nothing." Anna Mehlig and S. C. Campbell were billed to appear, but Campbell was ill and Miss Mehlig did not come from New York. Fortunately Madame Parepa Rosa was in a private box and kindly volunteered to sing two songs.

Kate Reignolds, supported by Neil Warner and the stock company, played the week of May 30 in "Armada," "Camille," "Ingomar," "Kathleen Mavourneen," and "The Angel of Midnight."

Kittie Blanchard had a benefit on Wednesday afternoon, June 1, at which Stuart Robson, Charles H. Vandenhoff, Neil Warner, and others appeared.

Minnie Wells, with "her Zoölogical Collection of African Lions and Pumas, the Elephant 'Timour,' and two Desert Camels," opened June 6 in "The Lion of Nubia, or the Hunters of the Nile." Business was disastrous and the company disbanded, leaving the animals in the theatre, where they remained for many days, unwelcome and malodorous guests. Thus ended the season of 1869-70.



Lotta as Firefly

CHAPTER XIX

THE SEASON OF 1870-71

THE company for 1870-71 included Neil Warner, H. S. Murdoch, Louis Aldrich, C. Leslie Allen, D. J. Maginnis, Shirley France, J. F. Hagan, Stuart Clarke, J. D. Russell, A. Leonard, G. F. Kenway, L. R. Stockwell, T. C.

Howard, Mrs. Booth, Rachel Noah, Mrs. Chas. Poole, Georgie Reignolds, Mrs. C. L. Allen, Dora Goldthwaite, Marie Uart, Laura Alexander, and Belle Dudley.

The season opened on September 12 with a three weeks' engagement of the Lydia Thompson Troupe in the burlesques of "Sinbad the Sailor," "Lurline," "Ixion," and "Sonnambula."

The leading artists were Lydia Thompson, Fannie Prestige, Pauline



Lydia Thompson

Markham, Ada Harland, Alice Atherton, John L. Hall, W. B. Cahill, John Morris, and Willie

Edouin. Mr. and Mrs. Barney Williams then came for three weeks, "The Connie Soogah" being an added feature of



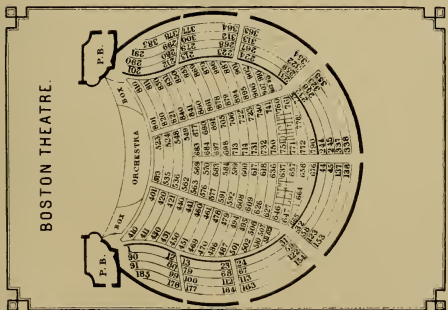
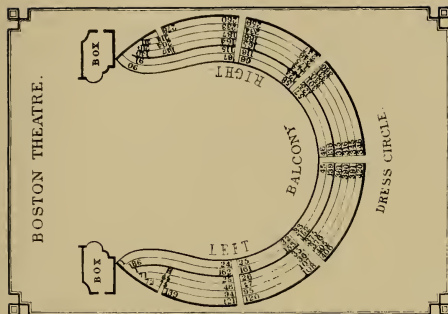
Pauline Markham



LYDIA THOMPSON AS SINDEAD.

Lydia Thompson





Seating Plan in 1870

THE BOSTON THEATRE



Stuart Robson



Neil Warner

their repertoire. Lotta followed on October 24 for three weeks of "Little Nell," "The Ticket of Leave Man," "The Little Detective," "Heart's Ease," "Captain Charlotte," and "Andy Blake." H. S. Murdoch was the Dick Swiveller in "Little Nell" and H. A. Weaver the Quilp. In "The Ticket of Leave Man" Lotta played Sam Willoughby and Neil Warner Bab Brierly. A play by Hart Jackson, called "Pepina," was announced for November 7, but for some reason was never presented.

General Judson F. Kilpatrick lectured on Sunday evenings, November 13 and 20, on "Scenes of the Rebellion" and "Sherman's March to the Sea."

Mrs. D. P. Bowers opened on November 14 in Wilkie Collins's "Man and Wife" and continued for two weeks, presenting also "Lady Audley's Secret," "The Honeymoon," "The Rose of Mayence," and "East



Petroleum V. Nasby (D. R. Locke)



J. H. Patterson
Bt Major Genl. Vol.







George Wm Curtis

THE SEASON OF 1870-71

Lynne." The "Man and Wife" which was played here in 1854 was a different piece, written by Arnold, and having for sub-title "More Secrets than One."

On Sunday, November 27, George William Curtis lectured on Charles Dickens.

On Monday, November 28, Stuart Robson appeared in "Barnaby Rudge," playing Sim Tappertit, while his sister, Mary Stuart, was seen as Miss Miggs, Mrs. J. B. Booth assuming the title rôle. "Barnaby Rudge"

not proving to be a drawing card, Mr. Robson was seen the following week in "Billiards," "Everybody's Friend," "Toodles," "Paul Pry," "The Spitfire," "Gale Breezely," "Robert Macaire," and "Camille, or the Cracked Heart." For the last three performances of this week "Tom and Jerry" was added to the bill, with the noted English pugilist Jem Mace, assisted by his cousin, Pooley Mace, in the boxing scene.

D. R. Locke ("Petroleum V. Nasby") lectured on Sunday evening, December 11, 1870.

On December 12 Hess's Eng-



General Judson F. Kilpatrick



George William Curtis

THE BOSTON THEATRE

lish Opera came for two weeks, presenting Caroline Richings Bernard, Rose Hersee, Mr. and Mrs. Henri Drayton, Brookhouse Bowler, Mr. and Mrs. Seguin, J. H. Chatterson, Castle, and Campbell, in "Martha," "Fra Diavolo," "Oberon,"



Walter Montgomery

"Dinorah," "Il Trovatore," "The Bohemian Girl," "The Marriage of Figaro," "Rip Van Winkle," and "The Huguenots."

Walter Montgomery made his appearance as a reader on Sunday, December 18, 1870, and was first seen here as an actor on December 26, 1870, in "Antony and Cleopatra," which ran for the entire week. During the following fortnight he was seen in "King John," "Louis XI," "Othello," "Hamlet," "Macbeth," "The Merchant of Venice," "The Stranger," "The Honeymoon," "Romeo and Juliet," "Richard III," "Not a Bad Judge," and "The Iron Chest." On Saturday evening, January 14, 1871, Mr. Montgomery was called into the green-room and presented with a silver goblet, having the following inscription: "To Walter Montgomery, from his Brother Actors of the Boston Theatre as a slight recognition of his eminent ability as an actor and of his real worth and good-fellowship as a man."

The New German Opera opened on January 16 for two weeks and a half, its membership including Louise Lichtmay, Bertha Roemer, Clara Perl, Mlle. A. Rosetti, Mlle. Haffner, Habelmann, Carl Formes, Wilhelm Formes, Vierling, Franosch, Bernard, and Himmer. The operas were "Fidelio," "The Merry Wives of Windsor," "Faust," "Tannhäuser," "Don Giovanni," "Martha," "Der Freischütz," "The Jewess," "The



THE SEASON OF 1870-71

"Magic Flute," "Stradella," "The Marriage of Figaro," and "La Dame Blanche."

On Sunday evenings, January 22, 29, and February 5, Professor Adolphus Rohde lectured on "The World Before the Deluge," with a series of seventy pictorial illustrations, each twenty feet in diameter. The public failed to respond in paying numbers.

The half-week left vacant by the opera was filled by the stock company, with Neil Warner and



Edith O'Gorman, the Escaped Nun

Stuart Robson featured, in "Rob Roy," "Cramond Brig," "The Lady of Lyons," "The Long Strike," "Richard III," "Handy Andy," and "Paddy Miles's Boy."

Frank Mayo came on February 6 for two weeks in "The Streets of New York."

Walter Montgomery had a benefit on Monday evening, February 13, when the bill was "Not a Bad Judge" and "The Lady of Lyons," Mrs. Booth playing Pauline in the latter piece.

The spectacular offering for the season was James Fisk, Jr.'s, mag-



Charles Fechter as Hamlet

THE BOSTON THEATRE

nificent production of "The Twelve Temptations," which opened on February 20 and ran four weeks. The principal female rôle was assumed by Nully Pieris and the ballet under the direction of David Costa included Mlles. Lupo, Albertina and Roze, and Mons. Ajax.



Sheridan and Mack

Edith O'Gorman, the escaped nun, lectured on Sunday evenings, March 19 and April 2, on "The Secrets of the Confessional" and "Life in a Convent."

Charles Fechter and Carlotta Leclercq next appeared for three weeks, opening on March 20, their plays being "The Lady

of Lyons," "Ruy Blas," "Don Cæsar," "No Thoroughfare," and "Hamlet."

On the evening of April 5, 1871, and the afternoon of April 6 Marie Seebach and her German company were seen in "Faust" and "Mary Stuart."

A fair for the French sufferers by the Franco-Prussian war filled the two weeks after the Fechter engagement.

On April 24 William Creswick, James Bennett, Walter Montgomery, and Charles Kemble Mason, supported



Jem Mace





THE SEASON OF 1870-71

by the stock company, began a week's engagement in "Othello," "Julius Cæsar," "Romeo and Juliet," and "Macbeth."

Joseph Jefferson began on May 1 his annual engagement in "Rip Van Winkle," continuing three weeks.

Yankee Locke was seen in "Captain Kydd" and "Wife for a Day" on May 13, for John M. Ward's benefit.

Count Joannes was seen as Richard III on Saturday evening, May 20.

James Fisk, Jr.'s, French opera company, with Lea Silly, Elise Persini, Marie Aimée, and Messieurs Gausins and Girrebeuk, sang for a fortnight beginning May 22, in "Les Brigands," "La Périchole," "Barbe Bleue," "La Grande Duchesse," and "Le Petit Faust."

Johnny Thompson in his protean drama, "On Hand," appeared for the two weeks commencing June 5, the star assuming the rôles of Jack Norton, Molly McGormly, Jacob Hansmüller, Bill the Buster, Shang Hi, Moses Levi



George E. (Yankee) Locke



Old Spear

THE BOSTON THEATRE

Cohen, Josephus Orangeblossom, Fat Charley, Ann Eliza Jane, Dennis McNulty, Antoine Garibaldi, and Mr. Schowenhoven. He introduced four dances and played on eleven instruments, besides singing four songs.

On Sunday, June 18, the New York Ninth Regiment, under the command of Colonel "Jim" Fisk, Jr., attended divine services in this theatre.

Butler and Gilmore's Théâtre Comique Company from New York City opened on June 19 and continued four weeks, giving a clever variety performance. The company included Hughey Dougherty, Ashcroft and Morton, Charles Howard, George C. Davenport, J. C. Stewart, George H. Coes, James F. Wambold, James Kelly, John W. Myers, Lew Rattler, Jennie Engle, Leopold and Geraldine, Mlle. Venturoli, Mlle. Bertha, Lisle Riddell, Madeline Hardy, the Schrotter Sisters, the Clinetop Sisters, Mlle. Alexandria, Ida Greenfield, Henrietta Scott, Viro Farrand, Carrie Haines, Hattie Engle, Lizzie Dark, Ida Rivers, Emma Rose, Dave Braham, Hilton the ventriloquist, and Sheridan and Mack.

George G. Spear ("Old Spear") had a benefit on July 26, with the following volunteers: E. L. Davenport, Joseph Proctor, Mr. and Mrs. J. B. Booth, Mr. and Mrs. F. B. Conway, John Gilbert, George Clair, Frank Roche, J. J. Sullivan, W. Scallan, Ferd Hight, J. W. Carroll, Jennie Carroll, H. S. Murdoch, Mrs. J. R. Vincent, Laura Phillips, Harrington the ventriloquist, Johnny Queen, and J. D. Kelly. The receipts were \$1670.30.



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TO WISH YOU ALL THE HAPPINESS

THAT EASTER CAN PROVIDE

A FAITH SERENE, A HAPPY HEART

A PEACE BOTH DEEP AND WIDE;

AND LOOKING ON TO OTHER DAYS

A PROMISE YET IN VIEW

OF SUMMER SUNS AND AUTUMN FRUITS

AND GOLDEN HOURS FOR YOU.

Edith Wharton



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